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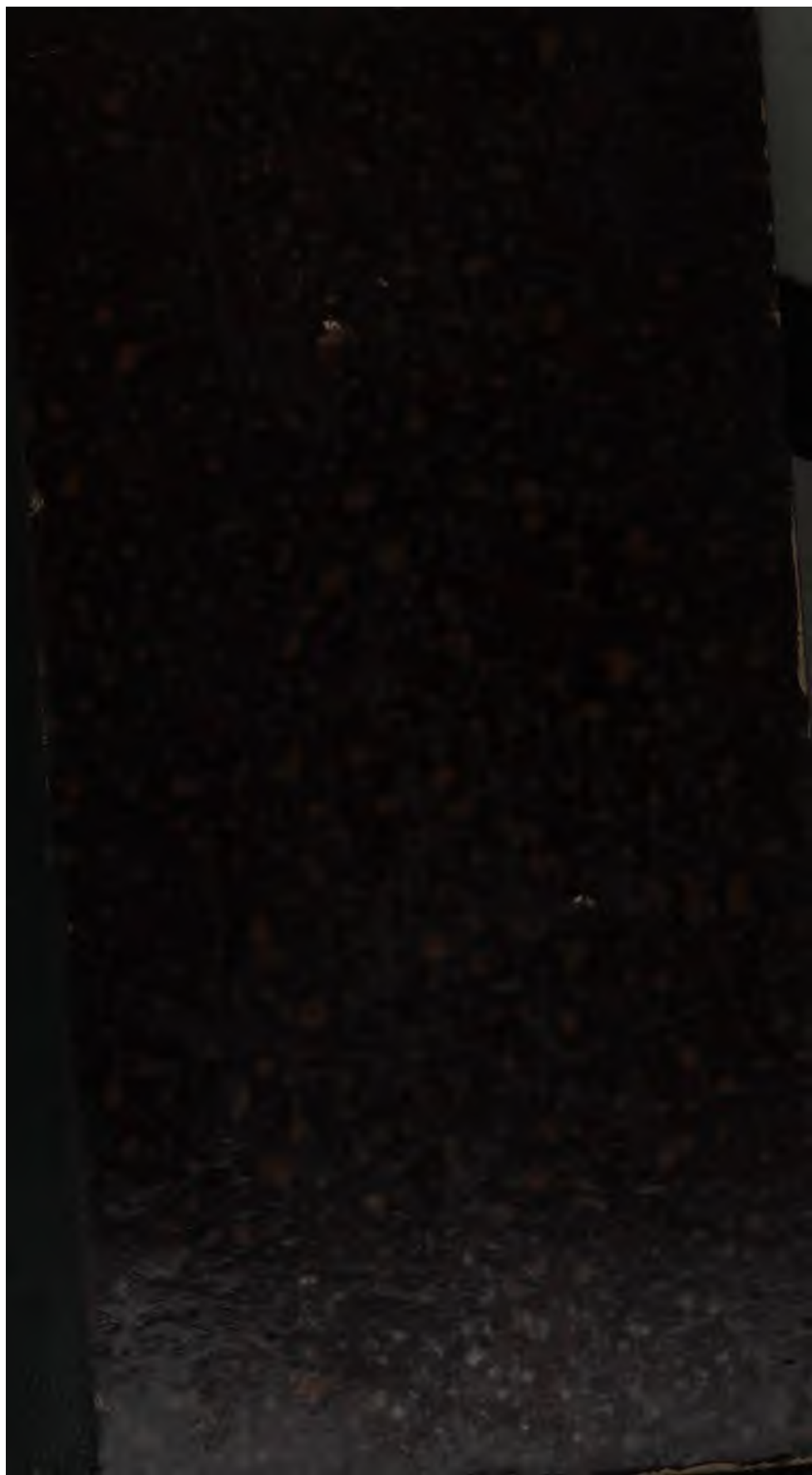
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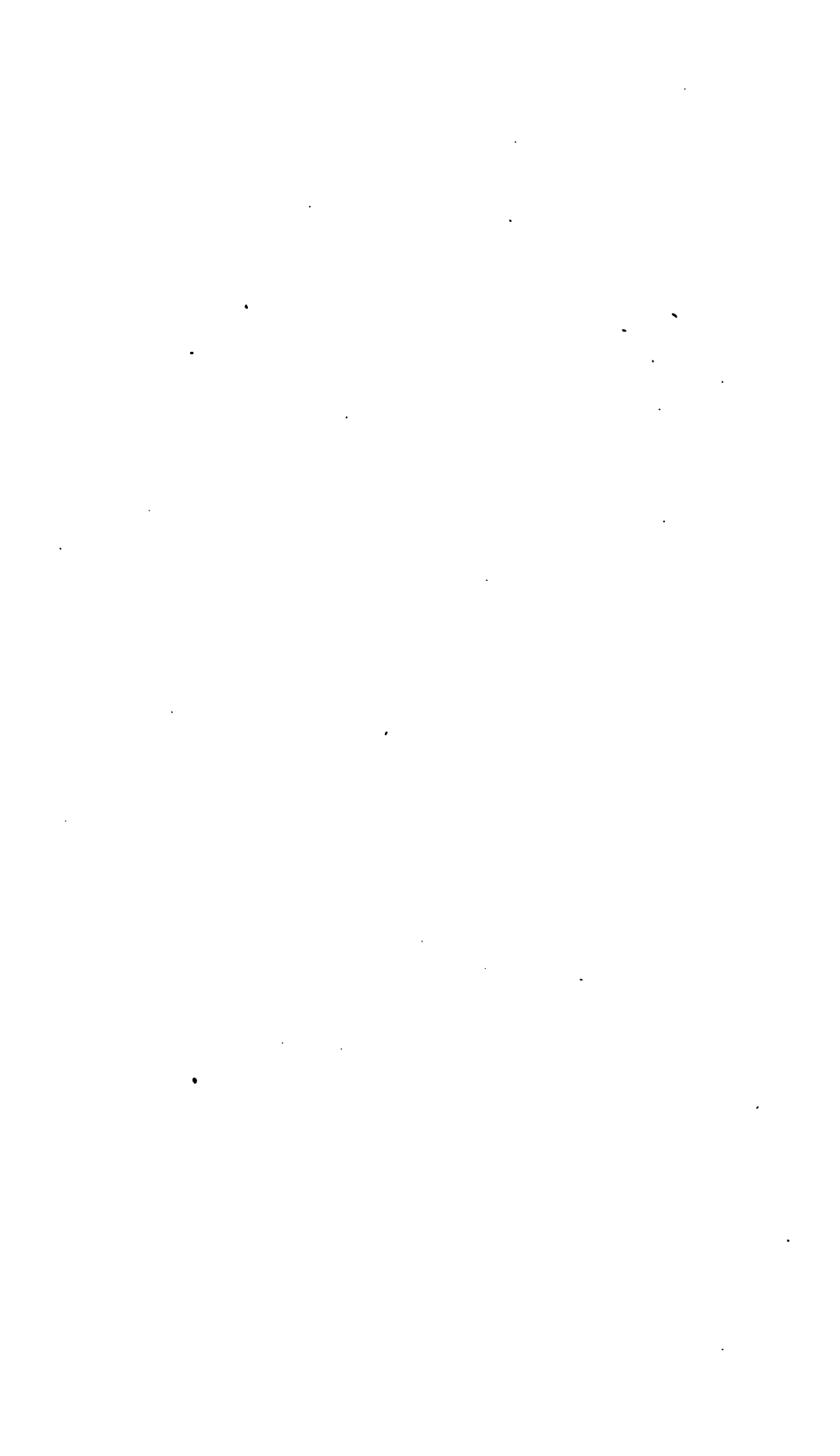


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*15 April, 1889.*











BIBLIOTHECA \* \*

\* EXCELLENTISSIMA,

INCLUDING THE MAJOR PORTION OF THE

Library and Prints

OF THE LATE

ROBERT LENOX KENNEDY,

WITH SOME ADDITIONS, ALSO A COLLECTION OF

*Fine Miniatures, Paintings,*

*Old Oriental Porcelains, Etc.*



CATALOGUE—PRICE ONE DOLLAR.





## ORDER OF SALE

OF

Tuesday, Wednesday, Thursday & Friday,

APRIL 23d, 24th, 25th and 26th, 1889,

AT THE

FIFTH AVENUE ART GALLERIES,

ORTGIES & CO.

356 Fifth Avenue,

New York City.

*JOSEPH T. HARRINGTON, Auctioneer.*

|                 |                                                                     |
|-----------------|---------------------------------------------------------------------|
| FIRST SESSION   | Tuesday, April 23d, at 2 10 P. M.<br>Lots 1 to 212 inclusive.       |
| SECOND SESSION  | Tuesday, April 23d, at 8 P. M.<br>Lots 213 to 427 inclusive.        |
| THIRD SESSION   | Wednesday, April 24th, at 2 30 P. M.<br>Lots 428 to 630 inclusive.  |
| FOURTH SESSION  | Wednesday, April 24th, at 8 P. M.<br>Lots 631 to 874 inclusive.     |
| FIFTH SESSION   | Thursday, April 25th, at 2 30 P. M.<br>Lots 875 to 1,085 inclusive. |
| SIXTH SESSION   | Thursday, April 25th, at 8 P. M.<br>Lots 1,086 to 1,296 inclusive.  |
| SEVENTH SESSION | Friday, April 26th, at 2 30 P. M.<br>Lots 1,297 to 1,547 inclusive. |
| EIGHTH SESSION  | Friday, April 26th, at 8 P. M.<br>Lots 1,548 to 2,102 inclusive.    |

Orders to purchase received from the audience by the auctioneer.

The Public Exhibition will be the opportunity of the Fifth Avenue Art Galleries on Wednesday, Thursday, Friday, Saturday and Sunday, April 23d, 24th, 25th, 26th and 27th, between 10 A. M. and 6 P. M.

The "Bourgeois" Publishing Company of Pittsburgh, Pennsylvania, with published Catalogue Price List at the \$112. Copies of the FIFTY CENTS can be obtained at the "Bourgeois" or at ORTGIES & CO.

**Bibliotheca Excellentissima:**

BEING AN

EXTREMELY CHOICE AND VALUABLE

**COLLECTION OF BOOKS,**

INCLUDING THE

MAJOR PORTION

OF THE

**Library and Prints**

OF THE LATE

**ROBERT LENOX KENNEDY,**

WITH SOME ADDITIONS, ALSO A

**COLLECTION**

OF

**Fine Miniatures, Paintings,**

**Old Oriental Porcelains, Etc.**



NEW YORK:

**ORTGIES AND CO.,**

**Fifth Avenue Art Galleries,**

**APRIL, 1889.**

~~IV 2948~~

31644-3

31644-3  
Fine money.



The development of literature and art in America within the last quarter of a century cannot be better proved than by the frequent recurrence of great sales at auction. Several which have taken place within the last few years have had scattered throughout the pages of the catalogues that described them treasures which, in days of old, could only have been found in the palaces of monarchs, or in the baronial halls of the highest nobility, and in later times, possessed by their descendants, or gathered together by the wealthiest classes. Such a collection, in many respects not a whit inferior to many of them, is united in the 1547 lots carefully described in the following pages.

It embraces the major portion of the choice Private Collection of the late Robert Lenox Kennedy of New York City, who was a nephew of the late James Lenox, founder of the Lenox Library. Mr. Lenox-Kennedy's cultured taste and wealth enabled him to accumulate the rare, valuable and recherché in every domain of literature and art towards which his fancy inclined.

\* \* \*

The present Collection is offered to the public with a due regard to the following axiomatic suggestion of the well-known authority, Blackburn:—"Cataloguing is a handicraft just as much as any other mechanical trade; an art to be learned by attention and diligent practice. When amateurs get together and talk about catalogues, the question is sure to come up 'What arrangement do you prefer?' To discuss arrangement before you can prepare a title for a catalogue is as if you would be a colorist before you can draw an outline."

This catalogue, which is not a mere list, has been divided into five parts as follows:

- I. BOOKS.....Numbers 1 to 874
- II. PRINTS, ETC.....Numbers 875 to 1296
- III. MINIATURES, ETC.....Numbers 1297 to 1338
- IV. PAINTINGS.....Numbers 1339 to 1362
- V. PORCELAIN.....Numbers 1363 to 1547

It is a duty to note here that the larger portion of the books and prints included under the running head of "The Lenox-Kennedy Collection" are from his private library, but for the convenience of cataloguing, the additions made to this Collection have been included under the same general heading.

\* \* \*

"BOOKS," the title of the "FIRST PART" of the Catalogue, presents a very meagre idea of—the Aldines, mostly First Editions of the Classics; Mediæval Manuscripts; historic and beautiful bindings; Eighteenth Century French illustrated Belles-Lettres; Americana of high quality;—and the gems, nuggets, and bibelots, suitable only for the shelves and cabinets of genuine book worms—and possibly a few other book lovers, who agree with old Seneca that—"leisure without books is the sepulture of the soul."

There are books and books, but the books in this Collection cannot be classed with the vulgar herd. They belong to the blue-blooded aristocracy of bibliophilism.

Four printed books stand out in bold relief—and of value, only on account of their being the rarest of the rare in the matter of edition. These are—

The incomparable "editio princeps" of "Homer" printed in Florence at the expense of the brothers Nerli in the year 1488 and which Gibbon—to say nothing of Maittaire, Dibdin and Brunet—eulogized and noted as something to be recorded in his "Decline and Fall of the Roman Empire." This splendid copy came into the possession of Mr. Lenox-Kennedy after it had once honored the shelves of the British Museum.

The "First Folio" Shakespeare. Mr. Lenox-Kennedy's copy, which is perfect throughout, formerly belonged to that book-loving prince, the Duke of Sussex, son of George the Third, and was regally bound by Francis Bedford. The Lenox-Kennedy example of this keystone of an English library is as clean as the day it left the presses of Jaggard and Blount in the year 1623.

Purchas, "His Pilgrimes." A matchless copy, a perfect copy and the tallest copy ever seen in this country and for which Mr. Lenox-Kennedy paid less than its full value for such a copy years ago. Like the glorious "First Folio," the five volumes of Purchas are covered with the finest binding of the best English "relieur," Bedford.

Pfintzing's "Tewrdannckh." The original edition of 1517, and of such excessive rarity that the Holbein Society of England, unable to find a copy of this imprint, had to reproduce the Augsburg edition of 1519. This folio tome, which was not printed to be sold—but for presentation only to his friends—by the hero of the chivalrous deeds it relates—the Emperor Maximilian the First—is not only famous on account of the curious Schaufelein wood engravings of great beauty, but because of the remarkable bastard Gothic types in which it is printed and from which it is claimed modern German typography was evolved. Of all Mr. Lenox-Kennedy's rarities, this volume should be considered the "rarissima avis."

The Lenox-Kennedy Aldines include the "editio princeps" or first edition of Aristotle, 1495-98; also the first editions of Aristophanes, 1498, bound by Roger Payne—of Sophocles, 1502, bound by Bozerian—of Euripides, 1503, bound by Bedford—of Pindar, 1513, and of Galen, 1525. Among the many other valuable Aldine imprints is the 1519, or second edition of Plutarch and the first of that author printed by the Aldi.

Incunables, Black Letters and Early Printed Books from the presses of other famous printers are richly represented, outside of the "Nerli" Homer already referred to. The "editio princeps" of the "Eustathius" Homer bound by Roger Payne, in four volumes, is a splendid copy. Two volumes bound by Trautz-Bauzonnet are noticeable and are "Hierocles" printed in 1475 by Arnold Pannartz, the first printer of Rome, and a "St. Antoninus" which came from the presses of John de Colonia, at Venice, in 1474. There is also an example of another Venetian typographer, namely, Vindelin de Spira, brother of the first printer of Venice.

The ancient and "Renaissance" vellum manuscripts, decorated with miniatures in gold and colors, are of great beauty and extraordinary character. Among the fifty or sixty original manuscripts are the following:—a fifteenth century Flemish "Hours of the Virgin," with fifty-seven miniatures that might have been the work of Giulio Clovio; another Flemish Missal, with sixteen miniatures; a Hardouyn vellum "Hours" of 1514, with forty-five hand illuminated miniatures, and superbly bound by Clovis Eve; the most ancient vellum manuscript in America, Lawrence of Durham's "Hypognosticon," written 740

years ago, and referred to by Dr. Johnson in his "Early British Poets"; the "Rules of the Confraternity of St Michael of Venice," in folio; and a Persian manuscript, with nine large miniatures in gold and colors.

The collection of bindings is simply magnificent. Among those belonging to historical and monarchical personages are—an "Aulus Gellius," marked with the devices and monogram of Henri II. of France and Diana of Poitiers; Charles the Ninth's copy of "Montanus on the Spanish Inquisition" and for which the author suffered at the stake; a superb example of the binding of Anne of Austria, covered with her monogram and coat-of-arms. There are books that belonged to Henri Quatre, Louis XIII., Louis XV., Marie Antoinette, Louis XVIII., the Duchesse de Berri, Louis Philippe, Napoleon III. and the Empress Eugenie.

Grand Grolier, Maioli, Pompadour, Colbert, De Thou, Richelieu, Marlborough, D'Hoyrn and Demidoff "reliures" are among the other nuggets of this "genre," which also include a magnificent Le Gascon in red morocco with olive compartments; a Boyet with Chamillart "dentelle" borders; a superb folio Thouvenin in "doublé"; and two other volumes which show the extremes of book ornamentation. One is a folio with a bronze alto-relievo female figure let into the side, and the other is a carved ivory "Prayer Book" which tells the hour by a microscopical watch less than a dime in size inserted in the cover.

To detail the other literary treasures described in the Catalogue would be impossible in the limited space at command, but the following list of book gems comprised in the Collection should satisfy the longings of the most yearnful bibliophile:—

The sixteen volume folio "Halliwell Shakespeare," limited to 150 copies; original and best edition of Lavater, 1781-83; the 1692 Ben Jonson; "Bibliothèque Elzevirienne," 150 volumes, bound by Champs; large paper Bodoni "La Rochefoucauld"; a "Breeches" Bible of 1608; the 1664 Corneille, bound by Chamboile-Duru; original edition with Moreau's illustrations of La Borde's "Chansons," a work of the highest rarity; the large paper superbly illustrated Boccaccio of 1757-61; a remarkable collection of etchings, by Jacques Callot, including some of his original drawings.

There are a large number of Unique and Extra-Illustrated books. Among these so enhanced are—"Ariosto"; "Miss Berry's Journal"; "Mrs. Delany's Autobiography"; "Fleurs de Persil"; original edition of "Madame Bovary"; "La Fontaine," 1814; large paper "Le Sage" in twelve volumes; "Moliere"; "Manon Lescaut"; "Voltaire," and finest of all Hamerton's "Etchings and Etchers," in a David "reliure" and extended by rare etchings, many of which cost forty dollars, and over, a piece.

Considerable Americana is distributed among the other book luxuries. Mr. Lenox-Kennedy's copy of Audubon's "Quadrupeds" is the original folio edition. Sebastian Munster's 1542 "Ptolemy" has not only borders designed by Holbein, but presents strange conceptions of the cosmography of the two Americas. There are also in the line of Americana—Cotton Mather's "Magnalia," 1702; first edition of the "Book of Mormon"; a large paper Irving's "Washington," with genuine unlettered proofs; and the extremely limited Sargent's "Life of Major Andre," beautifully extra-illustrated by inserted rare prints.

\* \* \*

"PRINTS, THE SECOND PART" of this Catalogue, has been used, as the generic



term, for a very remarkable collection of some of the most valuable early etchings, painter-etchings and modern etchings—also of line, stipple and mezzotinto engravings. To these have been added water-color, pen-and-ink, sepia and other drawings by Gavarni, Louis Leloir, Charlet, Le Nain, Johannot, etc.

Many of the numbers in this division of the Catalogue are in handsome frames or are carefully mounted and matted with a due regard to their intrinsic quality. The "states" are extraordinarily exceptional in their variety and their quantity. Trial proofs, remark proofs, first state proofs, artist proofs, needle proofs, parchment proofs, Japan proofs and India proofs are the rule, not the exception, in this Collection. The impressions throughout are almost all "brilliant."

Among the prints worthy of special attention are:—Calamatti's "Madonna della Sedia," remark proof before all letters; Raphael Morghen's "Madonna del Gran Duca," open letter proof; Forster's "Vierge à la Legende"; Muller's "Madonna di San Sisto"; Jacobe's "Life School," artist's proof; Darley's "Washington's Entry into New York" and "First Blow for Liberty," both engraved by A. H. Ritchie, and proofs before letters on India paper; Longhi's "Napoleon at Arcole"; Schmidt's "Empress Elisabeth."

The old engravers and etchers, not overlooking "the Little Masters," are represented by Audran, Beham, Berghem, Claude Lorraine, Durer, Edelinck, Ghisi, Lucas van Leyden, Marc Antonio, Masson, Nanteuil, Ostade, Pentz, Pontius, Rembrandt, Tardieu, Vandyck, Visscher and Waterloo.

The later schools are in profusion, among the names in the Collection being—Appian, Bartolozzi, Bervic, Bracquemond, Desnoyers, Flameng, Jacquemart, Lalauze, Lalanne, Lefevre, Richomme, St. Aubin, Sharp, Strange, Whistler and Wille.

These do not include the "painter-etchers," some of whom are not only gradually revolutionizing art, but impressions from whose burins are commanding almost fabulous prices in Paris and London. Of these there are—Buhot, Corot, Daubigny, Desbrosses, Detaille, Gailliard, Guerard, Haden, Jacque, Legros, Leys, Meryon, Meissonier, Millet, Rousseau, Veyrassat and those other geniuses, who handle the burin and graver as deftly, and with as much vigor, as they do the palette and brush.

Before leaving the subject of "painter etchings" it is pardonable to note that in a late article the eminent art critic Theodore Child, writing from Paris, states—"Another curious point: the most complete and the most perfect collection of modern French etchings in existence is to be found not in Paris, or even in France, but in New York in the portfolio of Mr. S. P. Avery, whose collecting nets have been for years spread over Paris, patiently sifting the very best and rarest proofs that the French etchers have produced."

\* \* \*

"MINIATURES, PART THE THIRD," consists of a very lovely group of works of art. They comprise some of the most beautiful objects in the Collection. The delicate brushes of Greuze, Petitot, Hoppner, Vigée-Lebrun, Reynolds, Lawrence, Ciceri, Fragonard, Moreau, Romney and others equally famous are united in harmonious juxtaposition. Royal, celebrated and other personages are the subjects of these studies of the little in detail, but good artistically.

Some mythological and other paintings are joined to the "Fourth Part" of the Catalogue and which will greatly interest connoisseurs. Wonderful in

microscopic painting—and on ivory, like nearly all the above mentioned—is the “Battle of Marengo” by Horace Vernet. François Boucher’s “Birth of Venus” will charm and delight those who appreciate the nude in art. A small-sized but original portrait of “Nell Gwynne,” by the famous painter of court beauties, Sir Peter Lely, and which is said originally came from the collection of a member of the ducal family of Grosvenor, ought to command a high price for not only its historic association but for its intrinsic art merit. A portrait painted by Prud’hon has such a striking resemblance to Robert Burns, that it has been long claimed to be the veritable presentment of Scotia’s favorite bard.

Bonbonnières decorated with ivory miniatures, and bonbonnières of gold and porcelain painted by hand, have been included in this division, as well as a beautiful “niello and crystal calix” of St. George and the Dragon.

\* \* \*

“PAINTINGS, PART THE FOURTH” is not numerically a large section of the Catalogue. What it lacks in quantity is made up by quality. The more important subjects represented and by the masters now specified, are—Velasquez’s “Innocent the Tenth”; Il Domenichino’s “St. Sebastian”; Le-moine’s “Hercules and Omphale”; Mignard’s “Madonna”; Guido’s “Hercules Vanquishing Antæus”; Romney’s “Lady Hamilton as Mary Magdalene”; Gray’s “Jessica, the Pride of the Rialto,” a portrait of Fanny Davenport; and Zurbaran’s “San Benito.”

\* \* \*

“PORCELAIN, THE FIFTH PART,” and last of this Catalogue, is a Collection of valuable, interesting and rare specimens of the ceramic art. They are principally old oriental pieces of great beauty in design and color, blended with a limited quantity of occidental specimens.

\* \* \*

Sufficient has been said to prove what kind of a Collection this Catalogue presents to art-loving amateurs. The auction sale will be absolutely without reserve. Such opportunities for purchasing works of beauty are becoming scarcer day by day. Prices are rising in America and connoisseurs will ere long find it impossible to rival the great public libraries and museums of art in purchasing for their book-cases, galleries and cabinets.

To conclude. Porcelains embody one of the highest phases of the æsthetic. Old Masters are inestimable. Ivory miniatures,—like those other productions of genius in exceptional “states,” graved by loving fingers after the originals of great masters, or bitten out in original conceptions by “Peintres Graveurs,”—are “things of joy and a beauty forever.” And as for books, what they are to Humanity was summed up by the mediæval Bishop, Richard de Bury, nigh upon five hundred years ago:—

“In books we find the dead as if alive; in books we foresee things to come; in books, warlike affairs are methodized; in books, the rights of peace proceed. . . . To books how easily, how safely may we expose the nakedness of human ignorance without putting it to shame. These are the masters who instruct us without rods, without anger, without reward. If you approach them, they are not asleep; if you interrogate them, they do not conceal; if you mistake them, they do not murder; if you are ignorant, they do not laugh. Ah! books alone liberal and making liberal, who give to all who ask, and who enfranchise all who serve you.”





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7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO., AUCTIONEERS.



## PART THE FIRST.—BOOKS.

- 1 ACHARD (Amédée). Saison à Aix-Les-Bains. *Illustrated by GINAIN, including plates of COLORED COSTUMES and many steel engravings.* Large 8vo, turkey morocco extra gilt, edges gilt. Paris, *n. d.*  
LARGE PAPER and clean copy.
- 2 ADVIS FIDELLE AUX VERITABLES HOLLANDOIS Touchant ce qui s'est Passe dans les Villages de Bodegrave et Swammerdam, et les Cruautés, Inouies que les Francois y ont Exercées. *Folding plates.* 4to, mottled calf gilt, inside gold borders, red edges. *n. p.*, 1673  
VERY RARE. This work was rigidly suppressed, exhibiting as it did the horrible massacres, frightful rapine and infamous conduct of the royal French troops in Holland. No more terrible scenes of human savagery committed upon man and woman have ever been depicted than those exhibited in the etchings in this volume.
- 3 A'KEMPIS (Thomas). De Imitatione Christi Libri Quatuor. *Exquisitely illustrated with woodcut borders after HOLBEIN, etc., also initial letters.* Small 4to, fresh half crushed levant morocco, top edge gilt, others uncut, covers bound in. Paris, *Tross*, 1868
- 4 A'KEMPIS. De Imitatione Christi. *Front. and plates by MARILLIER.* 24mo, bound by DEROME in red morocco gilt, edges gilt. Paris, *Barbou*, 1773  
RARE. With inserted heraldic book-plate of Comte de Borch.
- 5 ALBERGER (John). Monks, Popes and their Political Intrigues. 12mo, cloth. Baltimore, 1871

### Aldine Imprints of the Greatest Rarity.

- 6 Aldus.—ARISTOTELES OPERA GRÆCE THEOPHRASTI de Historia Plantarum Libri X., et de Causis Plantarum Libri VI. 5 vols. in 6. Folio, handsomely bound in rus-sia gilt.  
Venice, *impressum dexteritate Aldi Manucii Romani*, 1495-98  
EXCESSIVELY RARE, EDITIO PRINCEPS of ARIS-

TOTLE, and the fifth book, according to Renouard, issued from the presses of the Aldi. This is a fine clean copy with broad margins, in some of which have been carefully written by a contemporaneous hand manuscript notes in Greek and Latin and occasional diagrams illustrative of the text.

"Cette première édition d'Aristote en grec est bien exécutée."—BRUNET.

"Aristoteles. Aldus. Venet 1495-8. Editio Princeps: uniting all the works of Theophrastus. This editio princeps of Aristotle is unquestionably one of the most splendid and lasting monuments of the productions of the Aldine Press. It would be tedious and perhaps unnecessary to dwell with minuteness on the various materials of which the work is composed. To the curious in classical literature such an account would be superfluous, and to the uninformed I recommend the perusal of Clement, t. ii., 91 (although he omits to mention the eight sheets at the end of the fourth volume belonging to the book on animals, see Bibl. Crevenn. no, 1548); Maittaire, t. i., 75 to 80; Buhle, t. i., 210 (Edit Bipont, 1791); Renouard, L'Impe. des Aldes, t. i., 11-13, 14, 15; Fabricii Bibl. Græc. cura Harles, Vol. iii., p. 316; Bibl. Spenceriana, Vol. i., pp. 258-60."—THOMAS FROGNALL DIBDIN.

- 7 **Aldus.**—ARISTOPHANIS COMÆDIÆ NOVEN (Græce). Folio, red crinkled morocco gilt, inside gold borders, edges gilt, by ROGER PAYNE (some pp. slightly wormed).

Venice, *apud Aldum*, 1498

EXCESSIVELY RARE FIRST EDITION of ARISTOPHANES and a GRAND COPY.

"Première édition belle et rare."—BRUNET.

"Editio princeps. The editor was Marcus Musurus, who did not himself compose the very excellent Scholia which accompany it, but copied them from the MSS. of the ancient commentators; his preface, in Greek, precedes the body of the work. Aldus could discover only nine comedies and part of the tenth, which induced him to publish the edition with the nine complete comedies only; and for this publication posterity is deeply indebted to his indefatigability and research—as he has literally rescued Aristophanes from dust and oblivion. See Clement, t. ii., 82; Harles Fabr. B. G., t. ii., 379, and l'Imp. des Aldes, t. i., 21."—THOMAS FROGNALL DIBDIN.

- 8 **Aldus.**—SOPHOCLIS Tragœdiæ Septem Cvm Commentariis (Græce). *With the Aldine mark on the last leaf.* Small 8vo, bound by BOZERIAN JEUNE, in crinkled morocco gilt, inside gold borders, gilt edges.

Venice, *in Aldi Romani Academia mense Augusto*, 1502

EXTREMELY RARE and FIRST EDITION of SOPHOCLES.

Renouard says—"Première et excellente édition, au jugement de

Heath et de Brunck," and Dibdin in his "Greek and Latin Classics" calls this the—"Editio Princeps," and adds—"This is a very excellent and accurate edition, highly approved by Brunck, and taken from valuable MSS. It is greatly preferable to many that followed it. The title of the volume announces some Scholia, which Aldus intended to have published, but which, unfortunately, never appeared. See Harles Fabr. Bibl. Gr., t. ii., 219; Idem. Introd. L. G., t. i., 294-5. The Aldine edition was the basis of every subsequent one till that of Turnebus. Renouard informs us that Harles is wrong in attributing no preface to this work: 'Ou il se sera trompé, ou le preface aura été ajouté pendant la tirage.' L'Imp. des Aldes, i., 82. A very copious and flattering account is given by this bibliographer of this editio princeps of Sophocles."

- 9 **Aldus.**—PVBLII OVIDII NASONIS. *Metamorphosea*, *Fasti*, etc. 3 vols., small 8vo, cloth, red edges.

Venice, 1502-3

VERY RARE, FIRST EDITION of the Aldine Ovid, and of which Brunet remarks—"Edition très difficile à trouver complète et en bon état."

The De Thou copy sold for 500 francs and Lord Spencer paid £63 for his vellum copy.

- 10 **Aldus.**—EVRIPIDIS *Tragœdiæ Septendecim*, ex quib. quædam Habent *Commentaria* (Græce). *With the mark of the Aldi on the last page of the work.* 2 vols., small 8vo, bound by F. BEDFORD, in brown morocco gilt, edges gilt.

Venice, *apud Aldum mense Februario*, 1503

EXCESSIVELY RARE and FIRST EDITION of the COMPLETE WORKS OF EURIPIDES, only a fragment containing four plays having been published at Florence about the year 1500. Although the title-page calls for seventeen plays, there are in fact eighteen. Brunet says—"Cette édition est la première." Renouard calls it—"Première et rare édition d'Euripides," and Dibdin styles it—"Editio princeps," and adds—"The commentaries which were promised in the title-page were never published." Dibdin also states that this Euripides—"is an Aldine publication which, more frequently than any with which I am acquainted, is found in an imperfect or indifferent condition. The finest copy of it on paper that I ever saw, and bound in the Grolier style, had only the first volume."

- 11 **Aldus.**—PINDARI *Olympia*, *Pythia*, *Nemea*, *Isthmia*, *CALLIMACHI Hymni qui inveniuntur*, *DIONYSIUS de Situ Orbis*, *LICOPHRONIS Alexandra*, *obscurum Poema.* *With the Aldine mark on the first page.* Small 8vo, fine old red

crushed levant morocco, inside gold borders, gilt edges.

Venice, in *ædib. Aldi et Andreae Asulani Soceri*,

*Mense Ianuario*, 1513

EXCESSIVELY RARE AND FIRST EDITION OF PINDAR. Renouard calls the edition—"Belle et rare est d'un caractère plus gros que celui qu'employoit ordinairement Alde pour ce format." Brunet notices it as—"Première édition très recherchée," and Dibdin says that it is the "editio princeps," and that the preface is extremely interesting. In this proem Aldus said that he had already exercised the art of printing for twenty years, which proves that he began about 1493.

- 12 **Aldus**.—SUIDA Opera (Græce). *With the Aldine mark on title and last page.* Thick folio, original old stamped pigskin binding on wooden boards.

Venice, *Ædibus Aldi, et Andreae Soceri*,

*Mense Feb.*, 1514

VERY RARE, and as Brunet says, "Seconde édition dont le texte diffère de celui de la première." This copy has some marginalia, the two first leaves are slightly stained on the margin, and it is wormed, but to no great extent.

"Seconde édition faite sur un autre manuscrit que la première de Milan, 1499. Le texte en est souvent meilleur, plusieurs lacunes y sont heureusement remplies; mais Alde a parfois aussi préféré des leçons que ne valaient point celles de l'édition première."—RENOUARD.

- 13 **Aldus**.—AUSONIUS PÆONII Epigrammaton. Small 8vo, limp vellum.

Venice, in *Ædibus Aldi et Andreae Soceri*,

*Mense Novembri*, 1517

RARE. On the first page under the Aldine mark is the autograph of "Angelo Strozzi."

"Copies of this Aldine edition are esteemed by the curious."—DIBDIN.

- 14 **Aldus**.—HORATII FLACCI Pœmata in Quibus Multa Correcta Sunt et Institutiones suis Locis Positæ, Commentariorum quodammodo vice Sunguntur, etc. *With the Aldine mark on title.* Small 8vo, sage morocco gilt, edges gilt.

Venice, *apud Aldum Romanum*, *Mense Martio*, 1509

EXTREMELY RARE, and the second Aldine edition of Horace, and which, Dibdin says, is of almost equal rarity and of superior critical importance to the first of 1501. In this he follows Renouard.

- 15 **Aldus.**—HOMERUS. Opera (Græce) cum Vita. *With the printer's mark of the Aldi.* 2 vols. small 8vo, bound by BADIEJOUX in red crinkled morocco gilt, doublé with yellow morocco gilt, leather joints, gilt edges.

Venice, in *Ædibus Aldi et Andreae Asvlani Soceri*, 1517

RARE AND UNIQUE, as cited in the following note of a former owner of the copy.—“Edition la meilleure et la plus rare des trois (1504, 1517, 1524) que les Aldes ont données. Mon exemplaire a quelques ff. de plus qu'indi que Renouard et tous les autres bibliogr.; dans le premier vole il y a après le f. blanc encore deux autres au commencement desquels on lit: Ηρής 'Ιλιάδος Γολύλοκος et dans le deuxieme après le dernier f. qui porte l'ancre il y a encore 4 ff. avec le titre: *De Batrachomiomachia et Hymnis ex Demetrii Chalchondylis epistola, Florentini exemplaris adnexa fronti.* Tant cette singularité, inconnue à tous les bibliographes, que la beauté de l'exemplaire dans sa belle reliure, le rendent un des plus précieux qui existent. Vendu Renouard 160 fr.; Hibbert 5 liv. 12 sh.; tous les deux sans les 6 ff. en question, l'édition de 1524 dans le Catal. Quaritch 160 fr.”

- 16 **Aldus.**—STATII Sylvarvm Achilleidos et Thebaidos Orthographia et Flexvs, etc. *With Aldine mark on title and last leaf.* Small 8vo, russia, gilt edges.

Venice, in *ædibus Aldi et Andreae Soceri*,

*Mense Ianuario*, 1519

VERY RARE and a reprint of the Aldine edition of 1502, but with the addition of a preface by Franciscus Asculanus in which he claims this to be the best text of Statius.

- 17 **Aldus.**—IOANNIS IOVIANI PONTANI Amorum Libri II. de Amore Coniugali III. *With the Aldine mark on title and last page.* Small 8vo, bound by DÉROME in crimson morocco gilt, inside gold borders, edges gilt on marble.

Venice, in *Ædibus Aldi et Andreae Soceri*,

*Mense Februario*, 1518

CHARMING and RARE ALDINE printed in Italic type. The volume belongs to the “Reliures de Provenances Illustrés” being stamped on both sides with coronet and arms of the Counts de Lagondie, the inserted book-plate of one of whom will be found on an end paper.

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morocco gilt, beveled sides, gilt edges (MS. on title and some pages stained slightly).

Venice, in *Ædibus Aldi et Andreae Soceri*,

*Mense Augusto*, 1519

SECOND EDITION of Plutarch's "Lives" and FIRST ALDINE EDITION of the same.

"Editio Secunda. After an attentive perusal of what has been written on this edition by Fabricius, Maittaire and Harles, I cannot, perhaps, select anything so interesting as the following observations of Renouard: 'Bryan, in his edition of Plutarch's Lives, refers to two Aldine editions of the present work. Reiske was desirous of knowing, whether, like the Aldine Demosthenes of 1504, this present edition of 1519 had been twice printed with the same date; but having only one copy in his possession, he was unable to ascertain the variations, should any exist; though he notices a number of Aldine passages, cited by Bryan, which he was unable to find in his own copy. These remarks,' continues Renouard, 'seem to be a sufficient demonstration of the existence of two editions of the same date; having, myself, but three copies of this Aldine edition of Plutarch's Lives, I am not able to add anything to the observations which have already been made. The first Aldine edition appears to have been formed on the preceding of Junta; the second differs greatly from it, exhibits a purer text, and was the basis of the Basil and Stephen's edition.'"—T. F. DIBDIN.

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Venice, in *Ædibus Aldi et Andreae Soceri*

*Mense Aprili*, 1521

VERY RARE and SECOND EDITION of this author, the alleged Aldine edition of 1513 being entirely supposititious. Renouard calls it—"belle et tres rare," and Dibdin says—"The editor Asulanus has accompanied this edition with a preface, in which he tells the reader that it is compiled from a number of good MSS., owing to the care and attention of Hercules Mantuanus The Greek Scholia are printed at the end of the volume."

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Venice, in *Ædibus Aldi et Andreae Soceri*, 1524

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 Venice, in *Ædibus Aldi et Andreae Asulani Soceri*, 1522  
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Pannartz, 1475

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"The Eves were almost the only binders who succeeded in making



[LOT 423. FAC-SIMILE OF CLOVIS EVE BINDING ON ILLUMINATED VELLUM  
"HOURS," PRINTED BY THE HARDΟΥYNS AT PARIS IN 1514.]



two sides of a book and its back the three parts of one congruous whole, the square lettering in pleasing contrast to the flowing beauty of the ornament. To Clovis Eve are probably due the beautiful volumes in green morocco, with the fleur-de-luce bearing the royal arms of Louis XIII. Many of them, following the fashion of using Greek letters, have a lambda 'A' at each corner; on those bound for Henry IV. occurs sometimes the letter H, with or without the number IIII. following it. A few had the inscription 'Henrici IIII., patris patriæ virtutum restitutoris.'"

The volume—which is in a new green morocco and lettered drop case—was bound by Clovis Eve years after it left the press of the Hardouins, of whom Dibdin says:—"They were both unquestionably very beautiful printers and maintained a prodigious traffic in the sale of devotional volumes; their productions being upon the whole fully equal to those of Kerver, Pigouchet or Vostre."

The borders composed of fruits and flowers, painted by hand, in this Latin "Heures" are delightfully executed, and the numerous capitals and finials are carefully worked out in gold and colors. The first miniature is entirely executed by hand and represents a tonsured monk in black and white habit worshipping the Madonna and Child. The other miniatures are of the "Chalice Miracle of St. John," "Betrayal of Christ," "Four Cardinal Virtues" (4), "Annunciation," "Vision of the Assumption," "Nativity," "Angels Appearing to Shepherds," "Adoration of Magi," "Purification," "Flight into Egypt," "Death and Assumption of Virgin," "David and Bathsheba's Husband," "Christian Love Feast," "Crucifixion," "Descent of Holy Ghost," and "Annunciation." The small miniatures are principally of saints and tastefully executed.

- 424 **MS.**—FLEMISH HOURS OF THE VIRGIN, WITH CALENDAR IN FRENCH. A GRAND MISSAL ON PURE WHITE VELLUM, 236 PAGES OF GOTHIC SCRIPT IN LATIN WITH 16 MINIATURES WITH FULL-PAGE BORDERS AND ON ALL FOUR SIDES, TWO COATS-OF-ARMS, EVERY PAGE WITH ILLUMINATED BORDER ON OUTER SIDE AND HUNDREDS OF ILLUMINATED CAPITALS AND FINIALS. 4to (eight and a half inches by six and a half), splendidly bound in fine old polished red crushed levant morocco, paneled sides with floriated tooling at the corners and on the back, inside gold borders and two clasps. SEC. XV.

UNIQUE, ORIGINAL VELLUM MANUSCRIPT of the Fifteenth century and of Flemish origin. The miniatures, capitals, borders and finials are highly wrought out in burnished gold, some lines in the calendar being entirely so. The miniatures are of a grand character, very spiritedly executed with grotesque figures in their



STEVENS & MORRIS-ENG. CO.-N.Y.

[LOT 424. FAC-SIMILE OF ILLUMINATED PAGE WITH MINIATURE FROM VELLUM FLEMISH "HOURS" OF THE FIFTEENTH CENTURY.]



borders, which are uncommon, as the inner side completes the page borders in every case.

The finials and initial letters are very profuse. Facing the first page of the calendar is a circular heraldic achievement within a green and gold border on a blue and gold diapered ground. The arms in the centre are "per fesse or in chief, and in base, gules paly vair." Facing the last page is a similar handsome piece of heraldic emblazonry. The surroundings of the coat armor are identical, but the blazon is an impaled shield—"per fesse or in chief, and in base gules per pale vair" impaling quarterly of five, *i. e.*, 1, "argent a chevron gules between six martlets of the same"; 2, "ermine within a border gules and or"; 3, "bendy or and azure within a bordure gules"; 4, "azure two fish embowed or between six crosses or"; 5, "or, a lion rampant azure."

The margins at the bottom of all the pages, except those with miniatures, are fully three inches.

The miniatures which are over four inches tall and three wide are magnificent specimens of Flemish painting during the mediæval period. They include "The Four Evangelists" of whom Matthew, Mark and Luke are seated amid Gothic surroundings writing on desks, while John is out in the open air at Patmos, with an architectural landscape behind him. Some of these as well as others have Byzantine backgrounds and the diapering is exquisitely finished. Among these may be specified as being of rare merit and quaint character: "The Descent of the Holy Ghost"; "The Annunciation"; "The Nativity"; "The Angel and the Shepherds"; "Visit of the Magi"; "Presentation in Temple"; "Flight into Egypt"; "David before the Lord"—very curious with God the Father strangely represented amid the clouds and surrounded by seraphim.

The last miniature is very quaint. Three priests stand at the head of an open grave in which two dwarf gravediggers are burying a shrouded corpse, while the mourners habited in black are looking on with melancholy faces.

- 425 **MS.**—HYPOGNOSTICON LAURENTII DUNELMENSIS, ETC. ORIGINAL MANUSCRIPT WRITTEN ON VELLUM ABOUT THE YEAR 1150, BY LAWRENCE OF DURHAM, AND CONSISTING OF 206 PAGES OF GOTHO-NORMAN SCRIPT IN BLACK AND RED WITH OCCASIONAL ILLUMINATED LETTERS AT THE COMMENCEMENT OF THE HEADS OF THE DIFFERENT DIVISIONS OF THE POEM. 8vo (measuring eight inches by five and seven-eighths), rough calf in leather case. SÆC. XII

UNIQUE, ORIGINAL VELLUM MANUSCRIPT, the most ancient of Anglo-Norman, if not of mediæval origin in America, being 740 years old!

This remarkable manuscript and precious relic of the literature of our forefathers, written over 300 years before the invention of printing, antedates the "Romance of the Rose" of Guillaume de Lorris and Jean de Meung by more than a century.

The above consists of two parts, the first a Latin Poem in hexameter verse, taking in towards the close rhythmical descriptions of ecclesiastical history and composed by the scribe Lawrence, Prior of the Abbey of Durham, England. The second part comprises translations from St. John Chrysostom, passages from St. Augustine and other Fathers of the Church. It is textually in splendid condition with the exception of a few marginalia in the second part of which portions have been in places cut off by the binder's plow. There are altogether 206 pages, of which the "Hypognosticon," including three pages of prologue, makes 103 pages.

The great lexicographer, Samuel Johnson, in his "Lives of the British Poets," gives Lawrence of Durham, whose death he locates in 1154, one of the places of honor among the very earliest English, or rather Anglo-Norman, poets. In the Hazlitt edition of Johnson's "British Poets" we learn as follows respecting the author and scribe of the above volume :—

"Lawrence, a monk and precentor of Durham, who afterwards enjoyed the favor of King Stephen, in the capacity of his chaplain, and was made by him in 1149 Prior of Durham, is the author of a Scriptural History in nine books, written in Latin elegaics, under the title of 'Hypognosticon'; of a Latin 'Rhyme on Christ and his Disciples'; and of a poem, also in Latin, 'On the City and Bishopric of Durham, by way of dialogue between Lawrence and Peter.' The versification more especially of the 'Hypognosticon,' is characterized by considerable elegance and facility. Lawrence—who is described by an old historian of Durham, quoted by Mr. Wright, as 'a man of great discretion and honest conversation, skilled in the law, endowed with eloquence, well grounded in the divine institutes, and not needing to beg counsel of others in adversity'—wrote in mixed prose and verse an imitation of the 'De Consolatione' of Boethius under the title of 'Consolatione pro Morte Amici'; a life, in prose, of St. Bridget; and various other works of the same character."

426 **MS.**—HEURES DE LA SAINTE VIERGE. EXQUISITE LITTLE FLEMISH HOURS OF THE FIFTEENTH CENTURY, CONSISTING OF TWO HUNDRED AND FIFTY PAGES OF LATIN SCRIPT ON THIN VELLUM, WITH ELEVEN LARGE MINIATURES, TWO LARGE CAPITAL LETTERS WITH MINIATURES, TWELVE CURIOUS MINIATURES REPRESENTING THE SIGNS OF THE ZODIAC IN THE CALENDAR BORDERS, ONE HUNDRED AND TWENTY- EIGHT CAPITALS IN GOLD AND COLORS BESIDES



NUMEROUS SMALLER ONES, ALSO ILLUMINATED FINIALS, AND EVERY PAGE WITH BORDERS IN WHICH ARE DEPICTED GROTESQUE ANIMALS, BIRDS AND MONSTERS. Small 4to (four and a half inches by three and a quarter), polished red morocco, inside gold borders, gilt edges.

SÆC. XV.

UNIQUE ORIGINAL FLEMISH vellum manuscript of the Fifteenth Century and a delightful example of illumination almost Italian in character. The blending of dead and burnished gold with the delicate arabesque work is delightfully rendered, particularly in the borders and finials, which are unique of their kind. The Zodiacal signs are very curiously rendered, and in them are exhibited wine pressing, pig sticking, sowing, reaping, etc. The miniatures of a larger size show: "St. John"; "Annunciation"; "Visitation"; "Nativity"; "Angel and Shepherds"; "Visit of Magi"; "Presentation in Temple"; "Flight into Egypt"; "Coronation of Virgin"; "Crucifixion"; and "Descent of Holy Ghost."

427 **MS.**—HOURS OF THE BLESSED VIRGIN. HANDSOME EXAMPLE OF EARLY FIFTEENTH CENTURY MISSAL WRITTEN IN GOTHO-ITALIC SCRIPT IN LATIN, WITH THE CALENDAR IN FRENCH ON THREE HUNDRED AND FIFTY-FOUR PAGES OF VELLUM IN GOOD CONDITION, WITH SIX LARGE MINIATURES WITH PAGE BORDERS IN GOLD AND COLORS, NINETEEN SMALL MINIATURES IN GOLD AND COLORS AND IN THE LATIN TEXT SEVEN VERY LARGE CAPITALS IN GOLD AND COLORS, ONE WITH MINIATURE AT END OF CALENDAR BEING INSERTED, TWO HUNDRED AND FIFTY-ONE LARGE ILLUMINATED CAPITALS, HUNDREDS OF SMALLER ONES AND FINIALS ALL BEAUTIFULLY EXECUTED IN GOLD AND COLORS. 4to (eight and three-eighths inches by five and five-eighths), morocco, with the old binding of handsome floriated tooling carefully inlaid on the sides, gauffered edges.

SÆC. XV.

UNIQUE ORIGINAL FLEMISH MISSAL of the Fifteenth Century in most admirable preservation, the miniatures in splendid condition and beautifully executed with borders of the style of Anne of Brittany, and in which are numerous grotesque and hybrid animals. The large miniatures represent—"Christ's Passion in the Garden of Gethsemane"; "Annunciation"; "Nativity"; "Flight into Egypt" (very Raphaellesque); "David Singing before the Lord"; "Job in his Misery."

The smaller miniatures, which are gems of mediæval art, show—

"The Madonna and Child"; "Mary and Dead Christ" (repeated); "St. Lawrence"; "St. Barbara"; "St. Nicholas"; "St. Sebastian"; "St. Anthony"; "St. Catherine"; "Sts. Peter and Paul"; "St. Margaret"; and others.

- 428 **MS.**—ANTIPHONARIUM ROMANUM. TWO GRAND LATIN CHOIR BOOKS, WITH MUSIC, BEAUTIFULLY WRITTEN IN RED AND BLACK ROMAN SCRIPT ON 744 PAGES OF HEAVY PAPER. 2 vols. large folio (measuring nineteen inches by thirteen and three-quarters), stamped pigskin on wooden boards, brass corners with bosses and brass clasps, red edges. SÆC. XVII.

UNIQUE ORIGINAL CHOIR BOOKS in splendid condition and almost as clean as when first written. The stamped pigskin is paneled and decorated with blind floriated designs. There are eight brass ornamental bosses on each side of the covers of the two volumes. These sixteen ornaments have on the inner side, gothic decoration with foliation. The bosses are surrounded by raised circles engraved by hand. The brass clasps, two to each volume, are affixed to the original pigskin.

- 429 **MS.**—REGULA SIUE MATRICULA CONGREGATIONES BEATISSIMI PARANIMPHI ARCHANGELI MICHAELIS. AN ITALIAN MS. OF THE SIXTEENTH CENTURY, CONSISTING OF NINETY-TWO PAGES OF VELLUM WITH RUBRICATED TEXT, LARGE MINIATURE PAINTING AND SMALLER ONES; ALSO MANY CAPITALS IN GOLD AND COLORS THROUGHOUT. Large 4to (thirteen inches and one-eighth by nine inches), morocco gilt, with brass corners, clasps and bosses. SÆC. XVI.

UNIQUE ORIGINAL and SPLENDID VENETIAN MANUSCRIPT of the Sixteenth Century, being the Rules and Regulations of the Confraternity of St. Michael in that city. At the end are several copies of documents relating to the same dated 1521, and some between that year and 1558.

After the index is a magnificent page illumination exhibiting St. Michael conquering the Devil. The Devil has crumpled horns, flaming eyes and mouth, and feet like lobster's claws. St. Michael, who is in armor, with a red and gold surtout and peacock-hued wings, is administering the "coup de grace" to his Satanic Majesty. A beautiful floriated border in gold and colors, with Cupids and flowers, surrounds the painting. In it are four oval miniatures of angels and children. In the upper miniature is depicted the Trinity as simply three heads. Angels and children bearing flags are in the other medallions. A similar border surrounds the opposite page, and in the

large nearly three inch square letter "Q" is another miniature of "Michael and the Dragon." The binding is an early example and in the original wooden boards. There are four clasps. At the corners are eight brass bosses and in the centre similar bosses.

- 430 **MS.**—HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO. A FIFTEENTH CENTURY LATIN "LIVRE D'HEURES," BEAUTIFULLY WRITTEN IN GOTHIC SCRIPT, UPON SEVERAL HUNDRED PAGES OF VERY THIN VELLUM IN RED AND BLACK, WITH SOME INITIALS IN GOLD AND COLORS, AND THOUSANDS OF OTHERS IN RED AND BLUE, WITH CHARMING VIOLET SCROLL WORK. Thick small 4to, fine old yellow calf binding, gilt tooled, with silver clasp, gold gauffered edges, and in morocco drop case. SÆC. XV.

UNIQUE ORIGINAL FIFTEENTH CENTURY "Hours of the Virgin," of beautiful workmanship and in unexceptionally good condition. The MS. is of Italian workmanship.

- 431 **MS.**—MISSALE ROMANUM CUM CALENDARIO, CONSISTING OF 804 VELLUM PAGES OF RED AND BLACK GOTHIC SCRIPT, WITH THREE ILLUMINATED MINIATURES WITHIN CAPITALS AND WITH PAGE BORDERS, TWO LARGE COLORED CAPITALS WITH COLORED BORDERS, THIRTEEN HUNDRED AND SIXTY-FIVE CAPITALS WITH RED AND VIOLET INK PEN SCROLL WORK, AND THOUSANDS OF OTHER CAPITALS WITH PEN COLORED SCROLL WORK. Thick 4to, bound in red plush, with leather joints. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of early Fifteenth Century Italian execution, and measuring fully three inches in thickness. This grand Latin missal is a splendid specimen, and the vellum is of superior quality. The text is written in a clear, bold hand, and is rubricated throughout. The thousands upon thousands of initials are most admirably drawn, and the scroll work which decorates them exhibits the best characteristics of the illuminational school of Lombardy. Two of the paintings are slightly rubbed. The opening page following the calendar has the sacred letters, "I. H. S." in black and gold. A large initial letter has within it a figure of our Saviour showing the stigmata and holding a torch downwards. At the bottom of the page is a heraldic shield—"on a chief or, an eagle displayed sable in base azure two crossed jambes, or.," the last named being finished at the top with a three-quarter cross. The whole page is surrounded by a bold Gothic border in gold and colors, and on the right hand side is a kneeling tonsured ecclesiastic holding in his hand a beretta. He is

habited in black and is overshadowed by a tree in blossom. On folio CCVII. are two other initial letters with a border. One heightened with gold depicts the Saviour. A very fine miniature of St. Bernard is on folio CCCXL.

- 432 **MS.**—SANCTI AURELIJ AUGUSTINI EPISCOPI COFESSIONES., CONSISTING OF 258 PAGES OF CAREFULLY WRITTEN GOTHIC SCRIPT IN BLACK AND RED AND IN LATIN ON EXCELLENT VELLUM, WITH AN ILLUMINATED CAPITAL IN GOLD AND COLORS, THIRTEEN LARGE CAPITALS IN COLORS, TWO ON THE FIRST PAGE WITH FULL BORDER, AND THE REST WITH BORDERS AT THE SIDES. Thick 4to, fine old stamped calf on original wooden sides, beveled sides with rounded corners, brass clasps. SÆC. XV.

UNIQUE ORIGINAL VELLUM MANUSCRIPT, with two columns to the page and on white vellum. There are some marginalia. A few leaves are holed and mended, and one capital is rubbed slightly.

The influence of St. Augustine's literary labors has been felt for over 1500 years. He compacted the truths of the Christian religion into a system with a logic the severity of which is relieved by the glow of his eloquence and the fervor of his piety.

- 433 **MS.**—BREVIARIUM ROMANUM, CONSISTING OF THREE HUNDRED AND TWENTY-SEVEN LEAVES (654) PAGES OF THIN VELLUM, THE TEXT WRITTEN IN TWO COLUMNS IN GOTHIC SCRIPT AND IN BLACK AND RED, WITH TWENTY-SEVEN ILLUMINATED CAPITALS WITH FLORIATED BORDERS, SIX OF WHICH ARE LARGER THAN THE OTHERS, AND NUMEROUS SMALLER RED AND BLUE INITIAL LETTERS THROUGHOUT THE TEXT. Fat small 4to (5 $\frac{7}{8}$  inches by 4 $\frac{3}{4}$ ), half morocco gilt, edges gilt. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT on a superior quality of vellum. The illuminated work is very charmingly executed, and the illuminated initials are all heightened and mostly diapered with gold. The borders are of the conventional Gothic floriated order, and are jeweled in gold.

- 434 **MS.**—LIBER PROCESSIONUM, CONSISTING OF NEARLY 400 PAGES OF GOTHIC LATIN SCRIPT, WITH MUSICAL SCORE AND WRITTEN IN RED AND BLACK, WITH HUNDREDS OF INITIAL LETTERS IN GOLD AND COLORS, MANY WITH BORDERS IN SCROLL WORK THE LENGTH OF THE PAGE—THE VERSO OF THE FIRST LEAF ILLUMINATED IN GOLD AND COLORS—AND THE PAGE OPPOSITE THE

SAME, WITH HANDSOME INITIAL LETTER AND BROAD BORDER IN GOLD AND COLORS. Thick small 4to, bound by CHAMBOLLE-DURU in stamped blind tooled crushed levant morocco, gold inside borders, rounded corners, gilt edges, and in drop case. SÆC. XVI.

UNIQUE ORIGINAL LATIN AND MUSICAL MANUSCRIPT on vellum of the earlier part of the 16th century, the date being given in the MS. as 1502. This Processional of the Church is in excellent condition. The vellum is white and of good quality. The text and music are well executed, and the illuminated initials are of that class of work which has rendered the Italian paleographers famous.

- 435 **MS.**—PROCESSIONALE, CONSISTING OF OVER 240 PAGES OF PSALMS, HYMNS AND MUSIC, WRITTEN BY HAND IN BLACK, RED, BLUE OR GOLD, WITH PAGE ILLUMINATION ON THE FIRST PAGE OF "THE FLIGHT INTO EGYPT," WITH BORDER OF FRUITS, FLOWERS, BIRDS AND GROTESQUES IN GOLD AND COLORS. 4to, fine old red morocco gilt, red and gold ends, gilt edges. SÆC. XVII.

UNIQUE ORIGINAL SEVENTEENTH CENTURY MANUSCRIPT, and being a Processional of the Catholic Church most carefully executed.

- 436 **MS.**—BENEDICTINE RULES AND PRAYERS, CONSISTING OF 112 PAGES OF RED AND BLACK GOTHIC SCRIPT ON VELLUM AND WITH OPENING SCROLLWORK ILLUMINATED LETTER WITH BORDER, ALSO RED INITIAL LETTERS THROUGHOUT. Small 4to, original old calf binding on beveled wooden boards, with brass nails on the sides, and old brass and leather clasp. SÆC. XV.

UNIQUE ORIGINAL FIFTEENTH CENTURY Latin manuscript of the Benedictine rule.

- 437 **MS.**—PSALTERIUM ET ANTIPHONARIUM CUM CALENDARIO, CONSISTING OF 312 PAGES OF VELLUM, WRITTEN IN BLACK AND RED. Fat 32mo, calf, gilt edges. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPT of the Fifteenth Century and of German origin. It is bound in a very handsome Seventeenth Century reliure. The sides and back are one mass of gold tooling. Within an oval on one side of the centre of the volume is lettered in gold—"Roglet, 1611," and on the other "Tous Saints."

- 438 **MS.**—GEBETBOOK, WITH CALENDAR, CONSISTING OF MANY PAGES OF GOTHIC SCRIPT, WITH LARGE INITIALS ILLUMINATED IN GOLD AND COLORS, WITH SCROLLWORK

BORDERS AND OTHERS SMALLER IN RED OR BLACK. Small 4to, original binding of embossed black leather on wooden boards, floriated and acorn designs, also two brass clasps.

SÆC. XVI.

UNIQUE ORIGINAL MANUSCRIPT GERMAN CATHOLIC PRAYER BOOK of the 16th century, from St Cecilia's cloister, at Utrecht. An engraved portrait of a Pope is inserted. Facing the first month of the calendar are two curious circular designs.

- 439 **MS.**—"PUCHLEIN STEN. GAR. VIL. NUGE," etc. Fat small 4to ( $6\frac{1}{8}$  inches by  $4\frac{1}{8}$ ), stamped calf on wooden boards, rebacked. SÆC. XV.

UNIQUE FIFTEENTH CENTURY ORIGINAL MANUSCRIPT consisting of some 520 pages of old German script in red and black, with capitals in red, some with borders. On the fore edge are tabs. This interesting volume, which came from the library of the famous Dr. George Kloss, of Frankfort, is composed of readings from the works of John Gerson, St. Bonaventure and other holy men.

- 440 **MS.**—GEBETBOOK. A VOLUME OF MANUSCRIPT GERMAN DEVOTIONAL PRAYERS, WRITTEN IN GERMAN TEXT ON OVER 400 PAGES. Fat 32mo, leather extra gilt on wooden boards with two brass clasps, gauffered gilt edges. SÆC. XVI.

UNIQUE ORIGINAL MANUSCRIPT dated 1579. There are painted coats-of-arms on the end papers, under one of which is the name—"Quirinus Rechtmoer." The tooling is Grolieresque on the back. On the fore side is the crucifixion within a vescica piscis—on the back a Madonna and Child.

- 441 **MS.**—KHANESIS NIZOMI. A SPLENDID PERSIAN MANUSCRIPT, WRITTEN ON 654 PAGES OF BURNISHED PAPER WITH ONE FULL-PAGE DECORATIVE FRONT., FIVE HALF PAGES OF THE SAME, NINE LARGE MINIATURES IN GOLD AND COLORS, AND NUMEROUS HEADINGS IN GOLD AND COLORS. Folio ( $13\frac{3}{8}$  inches by 8), bound in original Persian cover with illuminated double ends.

UNIQUE ORIGINAL PERSIAN MANUSCRIPT exhibiting the beautiful Arabesque illuminated ornamentation of Persian art. The miniatures are beautifully painted and exhibit not merely the scenes described in the poem, but illustrate Persian manners and customs. The manuscript cannot be considered in the finest condition throughout, as it is mended in places, but in no way to interfere with either the text or the miniatures. Although age has dimmed the lustre of the golden doublé and its accompanying beautiful tints, still enough

is shown both internally and externally in the binding to prove that the bibliopagists of the East so far as effect is concerned were not one whit behind their brothers of the Occident.

"The Persian tongue is peculiarly adapted to the purposes of poetry, which, in that language, is rich in forcible expressions, in bold metaphors, in ardent sentiments, and in descriptions animated with the most lively coloring. In poetical composition there is much art exercised by the Persian poets, and the arrangement of their language is a work of great care. One favorite measure which frequently ends a poem, is called the 'Suja,' literally the cooing of doves. The poetical compositions of the Persians are of several kinds; the gazel or ode usually treats of love, beauty or friendship. The poet generally introduces his name in the last couplet. The idyl resembles the gazel except that it is longer. Poetry enters as a universal element into all compositions, physics, mathematics, medicine, ethics, natural history, astronomy, grammar—all lend themselves to verse in Persia. . . . The Persians are fond of poetry and the lowest artisans can read or repeat the finest passages of their most admired poets."—BOTTA.

- 442 **MS.**—FLORENTINE LEGAL MANUSCRIPTS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES, CONSISTING OF VARIOUS ORIGINAL DOCUMENTS BOUND UP TOGETHER AND WRITTEN IN LATIN AND ITALIAN BY VARIOUS HANDS ON SIXTY-EIGHT PAGES OF VELLUM—WITH LARGE AND HANDSOME ILLUMINATED COAT-OF-ARMS ON THE FIRST PAGE. Small folio, vellum, red edges.

SÆC. XVI.—XVII.

UNIQUE ORIGINAL ITALIAN MS. and relating to the members of many noble families of Florence. The Medicis, Pellegrini, Dhini and others are mentioned throughout these interesting documents, each of which have signatures attached to them. Some have notarial marks. The blazon of the coat-of-arms at the commencement of the volume is—"azure a musical pipe and ancient spur conjoined, and in chief on a roundel argent a cross gules."

- 443 **MS.**—A COLLECTION OF OVER SEVENTY MINIATURES FROM FAMOUS MEDIÆVAL MANUSCRIPTS, AND MOST ELEGANTLY REPRODUCED IN METALS AND COLORS. Small 4to, bound by ROUSSELLE in crushed levant morocco, handsomely tooled with inside gold borders, others uncut.

Vienna, *Lott*, n. d.

FINE COLLECTION of fac-similes of miniatures of the Middle Ages representing some of the finest examples, and especially those of the Fourteenth and Fifteenth centuries, the epochs in which flourished the miniature painters whose works are preserved and admired in the most renowned public and ecclesiastical libraries of Europe.

- 444 **MS.**—Vellum leaf from a folio Choir Book of 15th century, with Music, in red and black Gothic script and with handsome miniature of an Apostle in colors, from which depends a large floriated border in colors. SÆC. XV.
- 444\* **MS.**—Three illuminated vellum leaves from the calendar of a 14th century octavo "Latin Hours," with the text in black and red Gothic script, and large initial letters in gold and colors. SÆC. XIV.
- 445 **MS.**—Two vellum leaves from a 15th Century Latin Manuscript of French workmanship and written in Gothic script, with colored initials and scroll work. Small folio. SÆC. XV.
- 446 **MS.**—Two vellum leaves from a 15th Century "Latin Office Book," with Music, in Gothic script and with many colored initial letters. Large 4to. SÆC. XV.
- 447 **MS.**—HEBREW ROLL OF THE LAW. A JEWISH MANUSCRIPT OVER FIVE FEET LONG AND SIX AND SEVEN-EIGHTHS INCHES WIDE, ON A BOXWOOD ROLLER WITH TURNED ENDS, WRITTEN IN HEBREW SCRIPT ON VELLUM, WITH TWENTY CURIOUSLY DRAWN AND COLORED MINIATURES, DEPICTING SCENES PRINCIPALLY OF JEWISH HISTORY, ELEVEN FLORIATED DIVIDING BORDERS AND TWO LARGE FLORIATED DESIGNS OF GOTHIC FOLIAGE AND ALL IN COLORS. SÆC. XVII.  
 UNIQUE ORIGINAL MANUSCRIPT VELLUM ROLL, with curiously executed miniatures decorating an outside border of two inches wide to the text.
- 448 **MS.**—JEWISH PRAYERS, CONSISTING OF 100 PAGES OF HEBREW TEXT, EVERY PAGE SURROUNDED WITH AN ILLUMINATED BORDER IN GOLD AND COLORS, SOME WITHOUT TEXT, BUT WITH BORDER AND TWO-PAGE MINIATURES. Small 4to, fine old handsome red morocco binding, extra gilt on back and sides, gilt edges, brass clasp. SÆC. XVII.  
 UNIQUE ORIGINAL HEBREW MANUSCRIPT. On the second page is a—"large double-headed black eagle, surmounted by a crown; on his breast within a gold border on a red ground is three-branched candlestick." Towards the centre of the volume is a page picture of "Abraham about to sacrifice his son Isaac."
- 449 **MS.**—HEBREW BOOK OF DEVOTIONS, CONSISTING OF SEVERAL HUNDRED PAGES OF THIN VELLUM AND



PLAIN HEBREW SCRIPT THEREON. Thick 32mo, original old red morocco binding, covered with Grolieresque design, morocco and brass clasps, gold gauffered edges.

SÆC. XVI.

UNIQUE ORIGINAL SIXTEENTH CENTURY vellum Hebrew manuscript. On the last page is the signature of—"Fra Luigi da Bologna, 1602."

- 450 ILLUSTRATIONS OF ENGLISH CUSTOMS IN THE XIVTH CENTURY FROM THE ILLUMINATIONS OF THE LOVTEREL PSALTER, WITH REMARKS ON THIS ILLUMINATED MANUSCRIPT OF THE FIRST PART OF THE FOURTEENTH CENTURY. COMMUNICATED BY JOHN GAGE ROKEWODE, ESQ., IN A LETTER TO THE EARL OF ABERDEEN. *Illustrated with very beautifully illuminated plates, heightened with gold and silver, and hundreds of figures.* Large folio, morocco gilt, gold inside borders, leather hinges, edges gilt. [London, 1839]

UNIQUE AND VERY RARE. This consists of lithographic plates, with texts privately issued by the London Society of Antiquaries, and in this copy the plates are most beautifully ILLUMINATED BY HAND in gold, silver and colors—the metal work being damascened in places. The title is a beautiful piece of original illumination, and is most chaste in its design and execution.

- 451 NOUVELLES HEURES GOTHIQUES, D'APRÈS LES MANUSCRIPTS DES BIBLIOTHÈQUES NATIONALES ET PARTICULIÈRES. *Nearly 200 pages of EXQUISITE MÆDIEVAL ORNAMENTATION chromolithographed in gold and colors after ancient missals, together with large MINIATURES, etc.* Small 4to, red levant morocco, inside gold borders, red watered silk ends. Paris, Leroy, Secail & Cie., n. d.

- 452 LIVRE D'HEURES OU MISSEL ILLUSTRE. *Beautifully illustrated with page wood engravings of charming designs, as well as borders around every page, adapted and engraved by the best artists from the celebrated work "Lo Spirito in Dio."* Small 4to, French crushed levant morocco, inside gold borders, rounded corners, watered silk ends, gilt edges, by ROUSSELLE. Dijon, 1882

- 453 STATUTS DE L'ORDRE DU SAINT-ESPRIT AU DROIT DESIR OU DE NOEUD INSTITUÈ A NAPLES en 1352 par LOUIS D'ANJOU, Premier du Nom, Roi de Jerusalem,

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FINIGUERRA to the time of MARC ANTONIO RAIMONDI. *Illustrated with numerous fac-similes of ancient, rare and curious engravings.* 2 vols. thick large 4to, russia, gilt, inside gold borders and end papers gilt and tooled, gilt edges, by HERING (some pages slightly foxed).

London, *John and Arthur Arch*, 1816

LARGE PAPER, of which only 60 copies were issued, and printed on heavy hand-made paper by McCreery. With the plates and engravings on INDIA PAPER, including those taken directly from Albert Durer's original wood blocks; also with duplicates COLORED BY HAND, such as that of the early engraving of "St. Christopher and the Infant Christ." The above was the Perkins copy, and has inserted heraldic book-plates. This magnificent book is printed uniformly with Dibdin's Ames, and which, with that work, forms a grand series of the History of Printing and Engraving.

"See Ottley's excellent History of Engraving."—LORD LINDSAY.

"Mr. Ottley is the first among us who has treated of the early art of Engraving in a manner in which it deserves to be treated; and the embellishments which he has introduced are equally distinguished for their felicity and fidelity."—DIBDIN.

- 520 OXFORD SAUSAGE (THE), or Select Poetical Pieces Written by the Most Celebrated Wits of the University of Oxford. 12mo, boards. Oxford, 1821

A collection of jeux d'esprit by Thomas Wharton, first published in 1764.

- 521 PARAVEY (Chevalier de). *Documens Hieroglyphiques Emportés d'Assyrie, et Conservés en Chine et en Amérique sur le Déluge de Noé. Front. and genealogical table, also loose plate (torn slightly).* Large 8vo, boards.

Paris, 1838

- 522 PARIS EFFRONTÉ par "MANE." *Front.* Small 8vo, sewed, uncut. Paris, 1863

- 523 PARIS SALON.—Catalogue Illustré du Salon, publié sous la Direction de F. G. DUMAS, 1880 to 1886 inclusive. *With several thousands of reproductions from the original designs of the artists.* 7 vols. 8vo, fresh half red crushed levant morocco, top edges gilt, others uncut.

Paris, 1880-86

- 524 PARKMAN (Francis). Works: Jesuits of North America; LA SALLE and the Discovery of the Great West; Pioneers in the New World; The Old Régime in Canada. 4 vols. 12mo, cloth. Boston, 1882

- 525 PASCAL (Blaise). *Pensées de, Publiées d'après le Texte Authentique et le Seul Vrai Plan de l'Auteur, avec des Notes Philosophiques et Théologiques et une Notice Biographique par VICTOR ROCHER. Engraved portrait on INDIA PAPER. Thick large 8vo, superbly bound by ADOLPHE BERTRAND in crushed red levant morocco gilt, rounded corners, inside gold borders, gilt edges.*

Tours, *Mame*, 1873

LIMITED EDITION of some 200 copies. Printed on thick paper and in chamois leather lined drop case.

- 526 PASSAVANT (J. D.). *Le Peintre Graveur. With portrait. 6 vols. in 3. Large 8vo, fresh half crushed red levant mor., top edges gilt, others uncut. Leipsic, 1860-64*

One of the best authorities, and contains a history of engraving on wood, on metal and by the burin up to the end of the 16th century; also a history of "niello" by the author and Duchesne aine, as well as a supplementary catalogue of 16th and 17th century engravings by Adam Bartsch.

- 527 PEIGNOT (Gabriel). *Manual du Bibliophile, ou Traité du Choix des Livres, Contenant des Développemens sur les plus propres à former une Collection précieuse, et particulièrement sur les chefs-d'œuvre de la Littérature Sacrée, Grecque, Latine, Française, Étrangère; avec les Jugemens qu'en ont portés les plus Célèbres Critiques, etc., etc. 2 vols. 8vo, fresh half red morocco, top edge gilt, others uncut. RARE. Dijon, 1823*

- 528 PEIGNOT. *Dictionnaire Critique, Littéraire et Bibliographique des Principaux Livres Condamnés au Feu, Supprimés ou Censurés; Précédé d'un Discours sur ces Sortes d'Ouvrages par G. PEIGNOT, Bibliothécaire de la Haute-Saône, Membre de l'Académie Celtique de Paris, et de Plusieurs Sociétés Littéraires. 2 vols. in 1. 8vo, half morocco, top edge gilt. Paris, *Rénouard*, 1806*

RARE and LIMITED EDITION of this bibliography of books burnt by the common hangman, censured or suppressed. This is one of the rarest Peignotiana.

- 529 PENNY MAGAZINE (THE). *Complete from its Commencement in 1832 to 1844. With upwards of 2,000 wood engravings. 9 vols. in half calf and 4 vols. in cloth. Together 13 vols. 4to. London, *Charles Knight*, 1832-44*

This magazine inaugurated the period of cheap journalism and

other literature for the people, and was mainly instrumental in creating the desire for illustrated works and in following the school of English artists.

- 530 PERCY (Bishop). Folio Manuscript: Ballads and Romances. Edited by JOHN W. HALES and F. J. FURNIVALL, assisted by PROF. CHILD, of Harvard University. 3 vols. thick 8vo, half roxburgh, uncut. London, *Trübner*, 1867

CHOICE COPY, entirely uncut, of which only 250 were printed.

- 531 PERRAULT (Charles). HOMMES ILLUSTRES DE LA FRANCE. *With beautiful portraits by EDELINCK and NANTEUIL, BRILLIANT IMPRESSIONS.* Folio, fine old mottled calf, gilt. Paris, 1696

ORIGINAL EDITION. This fine collection of French portraits is a suitable companion to Houbraken's and Vandyck's Heads. This handsome series, of which the above is a superb copy, contains portraits by Edelinck and Nanteuil which sell from \$10 to \$15 apiece. Among them are Richelieu, La Fontaine, Nanteuil, Cabot, Pascal (suppressed in most copies), Le Brun, Moliere, De Thou, etc.

- 532 PETITS HEURES IMPERIALES. *Engraved plates.* 32mo, red crinkled morocco gilt, edges gilt, brocaded satin ends (binding stained). Paris, 1811

- 533 PHÆDRI AUGUSTI LIBERTI Fabularum Œsopiarum Libri V. Notis Illustravit DAVID HOOGSTRATANUS. *Illustrated with frontispiece by GOERÉE, vignettes, ornamental letters and plates of medallions (6 to each plate) designed and engraved by VAN VIANEN—also fine portrait of the PRINCE OF NASSAU by VAN GUNST.* 4to, polished calf gilt, edges gilt on marble. Amsterdam, 1701

RARE and SPLENDIDLY ILLUSTRATED volume of Fables.

- 534 PHÆDRI AUGUSTI LIBERTI Fabulæ. *With front. and charming head and tail pieces by DURAND.* 12mo, red morocco gilt, edges gilt, by DÉROME. Paris, *Barbou*, 1754

- 535 PICART (Bernard). Cérémonies et Coutumes Religieuses de tous les Peuples du Monde, Représentées par des Figures Dessinées par BERNARD PICART avec un Explication Historique et Quelques Dissertations Curieuses. *Illustrated with 266 superb copper-plates*, 9 vols., 1739-43; also *Superstitions Anciennes et Modernes, et Préjugés Vulgaires, etc., with 13 plates*, 2 vols., 1733-36. Together 11 vols. Folio, calf. Amsterdam, *J. F. Bernard*, 1733-43

PERFECT and UNUSUALLY TALL COPY of the ORIGINAL EDITION,



with the plates as well as letterpress in remarkably fine and sound condition.

Picart's "Ceremonies and Religious Customs of all Nations" is an astounding work for its elaborateness and finish of execution, to say nothing of the encyclopædic knowledge and accuracy necessary, for it embodies all "ancient and modern superstitions." There are eleven grand folio volumes, overflowing with finely engraved copper-plates, representing processions, sacrifices, costumes and the most extraordinary rites and ceremonies. Every figure is well drawn, finished and studied. One might spend days and weeks over it and find ceaseless entertainment.

- 536 PLANCY (Collin de). *Le Diable Peint par lui-même, ou Galerie de Petits Romans et Contes Merveilleux. Engraved frontispiece.* 8vo, half morocco, gilt top, uncut (binding slightly damaged). VERY SCARCE. Paris, 1825
- 537 PLAYING CARDS.—BOITEAU D'AMBLY (P.). *Les Cartes à Jouer. With 40 fine woodcuts.* 16mo, half morocco, uncut edges. Paris, 1854
- 538 PLUTARCH. *Lives, the Translation called DRYDEN'S. Corrected from the Greek and Revised by A. H. CLOUGH.* 5 vols. 8vo, roxburghe, untrimmed edges. Boston, 1865  
LARGE PAPER. Best Library Edition, and of which only 100 copies were printed.
- 539 PLUTARCH. *Lives, with Notes, Critical and Historical. Translated by J. and W. LANGHORNE.* Large 8vo, half morocco, beveled boards. Cincinnati, 1855
- 540 POE (Edgar Allan). *Works, with Memoir by GRISWOLD and Notices by N. P. WILLIS and J. R. LOWELL. With portrait.* 4 vols. 12mo, cloth. N. Y., 1857
- 541 PONTANUS (J. I.). *Rerum et Urbis Amstelodamensium Historia. Numerous fine copper engravings by J. HONDIUS, and folding maps.* Folio, vellum. Amsterdam, 1611
- 542 POOL (Matthew). *Annotations upon the Holy Bible.* 3 vols. large 8vo, half calf, marbled edges.  
FINE COPY. N. Y., 1852
- 543 POPE (Alexander). *Poetical Works, with Life and Notes.* 3 vols. folio, original boards, rough edges.  
Glasgow, A. Foulis, 1785  
FINE SPECIMEN of PRINTING from the famous FOULIS PRESS.

- 544 POPE. Poetical Works, from the Text of WARBURTON. *Portrait and frontispieces.* 5 vols. 24mo, sprinkled calf. N. Y., 1812
- 545 POST-BOY (THE), Rob'd of his Mail; or, The Pacquet Broke Open. 2 vols. in 1. 8vo, half calf (lacks title). London, 1692  
ORIGINAL EDITION, and scarce in any condition.
- 546 PRECES S. NERSETIS CLAJENSIS Armeniorum Patriarchæ viginti quatuor linguis editæ. *Frontispiece and engraved title.* 16mo, calf, gilt edges. Venice, in *insula S. Lazari*, 1837  
Fine and curious specimen of polyglot printing, from the noted press of the Convent of San Lazzaro, where Lord Byron studied Armenian with the monks in 1816.
- 547 PRAED (W. M.). Charades. Small 4to, morocco, gilt edges. N. Y., 1852
- 548 PRESCOTT (W. H.). WORKS, *i. e.* :—History of FERDINAND and ISABELLA, 3 vols.; Conquest of Mexico, 3 vols.; Conquest of Peru, 2 vols.; PHILIP THE SECOND, 2 vols.; Biographical and Critical Miscellanies. *Illustrated throughout by portraits on steel, maps, fac-similes of letters, etc.* Together 11 vols. 8vo, tree calf, marbled edges. Boston, 1855-56  
FINE SET of the uniformly printed LIBRARY EDITION in large type.
- 549 PRESCOTT. History of the Conquest of Mexico. *With maps and illustrations.* 3 vols. 8vo, cloth. Phila., 1869
- 550 PREVOST D'EXILES (A. F.). Histoire de Manon Lescaut et du Chevalier des Grieux, avec préface de GUY DE MAUPASSANT. *Illustrated with a series of 12 beautiful etchings by LOUIS RUET after MAURICE LOLOIR, and 225 vignettes and ornaments engraved by JULES HUYOT.* Large 4to, bound by ROUSSELLE in blue crushed levant morocco extra gilt tooled, inside gold borders, top edge gilt, others uncut, cover bound in. Paris, *Launette*, 1888  
UNIQUE COPY, having inserted the beautiful and complete series of etchings by Flameng.
- 551 PREVOST. Histoire de Manon Lescaut et du Chevalier des Grieux, Précédée d'une préface par ALEXANDRE DUMAS, FILS. *Portrait of DUMAS FILS by JACQUEMART, and of PREVOST by FLAMENG, with 11 plates by FLAMENG, with numerous initials, head and tail pieces.* 8vo, superbly

bound by F. BEDFORD in crushed red levant morocco gilt, rounded corners, inside gold borders, gilt edges.

Paris, 1875

LIMITED ISSUE of 50 copies on WHATMAN PAPER. The above has the etchings and portraits in TWO STATES, one BEFORE THE LETTERS.

- 552 PREVOST D'EXILES. Histoire du Chevalier des Grieux et de Manon Lescaut. Small 8vo, fresh half crushed levant morocco gilt, top edge gilt, others uncut, by ROUSSELLE. Paris, n. d.

- 553 [PROCTER (B. W.).] Dramatic Scenes, with other Poems, now first Printed. By "BARRY CORNWALL." *With over 50 illustrations by* TENNIEL, BIRKET FOSTER, W. HARVEY *and others engraved by the* BROTHERS DALZIEL. 8vo, cloth, gilt edges. N. Y., 1857

- 554 PROST (Bernard). Traicte de la Forme et Devis comme on faict les Tournois, mis en Ordre par PROST. *With 16 colored plates mostly after early illuminated manuscripts.* Large 8vo, fresh half crushed red levant morocco, top edge gilt, others uncut, cover bound in.

Paris, Barraud, 1878

No. 167 of LIMITED EDITION of 260 copies on papier vergé and with the beautiful plates illuminated by hand in gold and colors. The text is by Olivier de la Marche, Hardouin de la Jaille, Anthoine de la Sale, etc.

**Provenances Illustres, including Historical, Heraldic, Imperial, Regal and other Interesting Examples of the Finest Binding.**

- 555 Henri XX. and Diane de Poitiers.—A. GELLII Lvcvltentissimi Scriptoris Noctes Atticæ. *Charming engraved border on title.* Small 4to, black morocco, gilt.

Cologne, Opera et Impensa Ioannis Soteris, 1526

EXCESSIVELY RARE, and from the Library of HENRI II. OF FRANCE and DIANA OF POTTIERS. One of the rarest examples of their



[LOT 555. FAC-SIMILE OF BINDING BELONGING TO HENRI II. AND DIANA OF POITIERS  
ON AN EDITION OF "AULUS GELLIUS," COLOGNE, 1526.]

books. The sides are paneled in gold, and in the centre of each of the four fillets is the interlaced monogram "D. H." (Diane et Henri), accompanied by fleurs-de-lys and crosses. In the centre of each side of the cover is the coat-of-arms of France surmounted by a crown, and surrounded by the grand collar of the Order of Saint Esprit. Below is the favorite emblem of the beautiful Diane de Poitiers, "a crescent moon," on the right and left of which is repeated the initial letter "H." of her regal lover.

The eminent bibliopagist, Cundall, writes: "Diana of Poitiers, the mistress of Henri II. of France, devoted much attention to the binding of her books; perhaps those executed for her are the finest specimens ever produced; probably they were designed by 'Le Petit Bernard' (Bernhard Salomon of Lyons), who also made drawings for her jewels. They were usually engraved with a bow and crescent, sometimes with an arrow rising from a tomb with the motto 'Sola vivit in illo.' On the love offerings from the king an 'H' is worked in with a crown and fleur-de-lis. The practice of inscribing mottoes on books was very usual. There is a beautiful book mentioned in Dibdin's 'Decameron,' which was published by Aldus. It is bound in fine Italian olive binding with the device of a serpent entwining a ring and a motto 'Scilicet es superis labor est.' On many of Henri's own books are stamped and interwoven the initials 'H' and 'D,' of his own and mistress's names, with crescents, bows, quivers and other symbols of the chase, appropriate to a lady bearing the name of Diana."

556 **Charles IX.**—*HISTOIRE DE L'INQUISITION D'ESPAGNE* Exposée par Exemples pour Etre Mieux Entendue en ces Derniers Temps. Small 8vo, superbly bound in red morocco gilt, inside gold borders, edges gilt.

(Paris), 1568

EXCESSIVELY RARE, and CHARLES THE NINTH's own copy, stamped with arms on the sides, and with the crown and monogram five times repeated on the back of this curious volume, which is care-

fully preserved in a green morocco drop case. The author of the work was Reginaldus Gonsal Montanus, and in this volume he attacks the Inquisition giving a list of Protestant martyrs, the first specified being Jean Ponce de Leon. Montanus himself was one of the victims later. The volume doubtless came into the possession of the King during the time that his mother Catherine de Medicis favored the Huguenots. It was in 1572 that the Massacre of St. Bartholomew took place, and four years after the date on the title-page of the volume. On the last page is "a lion rampant," above which is the signature "J. Martine."

- 557 **Henri Quatre.**—EXEGESIS GENEALOGICA sive Explicatio Arboris Gentililiæ HENRICI IIII. *With genealogical table and portrait of HENRY OF NAVARRE in centre.* 4to, vellum, stamped in gold on the sides with Royal Crown, etc. RARE. Leyden, *ex officina Plantiniana*, 1592

- 558 **Louis XIII.**—AVRELII SYMMACHI VC. P. V. et Cos. Ord. Epistolarvm. 4to, fine old red morocco gilt, edges gilt. Paris, *Chesneau*, 1580

VERY RARE, LOUIS THE THIRTEENTH's copy, and stamped in gold on the sides with his impaled arms, also with fleurs-de-lys on corners and back. There are MS. notes back of title, and at the end of the volume after the colophon, which gives the name of printer as "Henricus Thiery," although the printer's mark of Nicholas Chesneau is on the title of above imprint.

- 559 **Louis XIII.**—BERTIUS (Petrus). De Aggeribvs et Pontibvs. 12mo, fine old red morocco gilt, edges gilt. Paris, 1629

RARE. The binding is covered on the sides with the lilies of France (*semée de fleurs-de-lys*) showing it belonged to a royal personage, probably Louis XIII. Every leaf is ruled in red.



- 560 **Anne of Austria.**—RANGOUSE (Sr. de) *Lettres Heroiques au Grands de l'Estat.* Small 8vo, mottled calf, gilt, edges gilt. Paris, 1645

EXCESSIVELY RARE and printed at the expense of the author at "l'Imprimerie des Nouveaux Caracteres, Inuentez par P. Moreau." This is the copy which the author presented to Anne of Austria, mother of Louis XIV., and to whom, while Queen Regent, he dedicated the work. It also contains printed in curious Moreau Italic types, letters addressed to Cardinal Mazarin, Duc de Guise, Duc d'Espernon, Duc de Sully, La Rouchefoucauld, Marshal Turenne, Duc de St. Simon and other famous personages of the period. The volume is more important, however, as an example of binding. Surmounted by a regal crown and surrounded by a girdle, are on both sides the arms of France, impaling Spain and Austria. The sides are paneled, and at the four corners between the fillets are the monogram "A A" and regal crown. These are repeated in a smaller size four times on the back of the volume.

- 561 **Louis XV.**—OFFICE DE LA SEMAINE SAINTE. *Engraved titles to the various offices.* 8vo, fine old red morocco, elegantly tooled in the style of LE GASCON, edges gilt.

Paris, 1741

RARE, with the arms of Louis XV. stamped in gold on the sides.

- 562 **Louis XV.**—OFFICE DE LA SEMAINE SAINTE en Latin et en François à l'Usage de Rome. *Engraved title (torn) and plates.* Thick small 8vo, fine old red morocco, superbly tooled in gold and the back and sides in the LE GASCON style, edges gilt on marble (foxed slightly). Paris, 1728

RARE, stamped in gold on the sides with the arms of Louis XV., impaled with those of his Queen.

- 563 **Louis XV.**—S. FRANCESCO DI PAOLA, *Li Tredecì Venardi.* Tall 32mo, red morocco extra gilt, marbled edges, watered silk ends. Parma, 1751

RARE. Fine piece of regal binding stamped on sides with crown, orders including Golden Fleece and arms of Louis the Fifteenth, whose arms are impaling those of his wife Marie Leszcynski, daughter of the dethroned Stanislas of Poland, over all of which is a shield of maintenance bearing the blazon of Spain. The back is slightly damaged at the bottom.

- 564 **Marie Antoinette.**—A volume of the "CABINET DES FÉES" from the Private Library of MARIE ANTOINETTE, Queen of LOUIS XVI., and stamped in gold on both sides of



[LOTS 560, 564, 577 AND 579. FAC-SIMILES FROM ANNE OF AUSTRIA, MARIE ANTOINETTE, COLBERT AND RICHELIEU BINDINGS.]



the cover with the arms of France and Austria, each blazon oval and the two surmounted by a royal crown. This octavo volume is also tooled on the back.

RARE and MOST DESIRABLE SPECIMEN.

- 565 **Marie Antoinette.**—LETTRES PHILOSOPHIQUES sur les Physionomies. *Front. and vignette title.* 12mo, red morocco extra gilt, edges gilt on marble. La Haie, 1748

RARE. This handsome volume came from the private library of the unhappy wife of Louis Seize. On the sides are stamped the arms of France and Austria—"baron et femme,"—below the regal crown. Inserted on the inside cover as a bookplate is the EXCESSIVELY RARE PORTRAIT of Marie Antoinette by Moreau.

- 566 **Louis XVIII.** RÉGLEMENT DU BUDGET de 1820 et Budget de 1822. 2 vols in 1. 4to, red crinkled morocco gilt, stamped in gold on the sides with the royal arms of France, blue watered silk ends, gilt edges. Paris, 1821

- 567 **Duchesse de Berri.**—CARRON DU VILLARDS (C. J. F.). Operation de la Cataracte selon les Divers Precedes. 8vo, stamped yellow morocco gilt, edges gilt. Paris, 1834

RARE EXAMPLE of Heraldic Binding, being from the library of the Duchess de Berri, wife of the second son of Charles X., previous to her marriage Princess Caroline of Naples, and who was the mother of the late Count de Chambord, known by his followers as Henry the Fifth and the last Legitimist heir to the French throne. There are no less than thirteen quarterings on the large heraldic achievement stamped in gold on both sides of the volume. The whole is surmounted by a ducal crown, and surrounded by the collars of various orders, including that of the Golden Fleece.

- 568 **Louis Philippe.**—BUFFON (G. L. L.). Histoire Naturelle des Oiseaux, 3 vols. of text and three separate volumes of plates designed by MARTINET and COLORED BY HAND. Together 6 vols. Large 4to. Bound by DÉROME in fine old red morocco extra gilt, edges gilt.

Paris, *Imprimerie Royale*, 1770-74

UNIQUE AND SUPERB COPY from the library of King Louis Philippe. It is stamped on the titles with royal library stamp "Bibliothèque du Roi, Neuilly."

On an end paper is the following MS. memorandum: "Legue par M. Danton à son ami dévoué M. Philippe de St. Albin. Fanny Danton, II. Février 1870. Achete à la vente de Louis Philippe."

This magnificent copy is superbly tooled, with the lilies of France

on the backs and outside borders on the sides, the corners of which have handsome floriated designs. In the centre of the sides of all the volumes are the arms of the Duc de Penthièvre, a scion of the royal house of France on the wrong side of the blanket. This heraldic achievement consists of a shield with the lilies of France, and is marked across from the sinister with the sign of bastardy. There are flags, orders, a ducal crown, etc., surrounding the arms.

King Louis Philippe, grandfather of the present Comte de Paris, inherited these volumes from his father, Philip Egalité, Duc D'Orleans, who was beheaded in 1793. Louis Philippe's mother was Louise de Penthièvre, daughter of the Duc de Penthièvre, who was a son of the Comte de Toulouse, one of the illegitimate issue of King Louis XIV., by his mistress Madame de Montespan.

- 569 **Louis Philippe.**—NOTICES HISTORIQUES sur les TABLEAUX de la GALERIE de Son Altesse Royale Monseigneur le DUC D'ORLEANS, par J. VIATOUT. 2 vols. in 3. Thick folio, magnificently bound by SIMIER in red crinkled morocco tooling "a l'éventail" on the sides, with green morocco mosaic laid in, inside gold borders, blue watered silk ends, gilt edges. Paris, 1826

GRAND SPECIMEN of Simier binding and specially executed for King Louis Philippe, then Duc d'Orleans, whose collection of paintings is described in these three volumes, each of which are stamped on the sides with the Orleans arms.

- 570 **Napoleon XXX.**—DUPONT (Paul). Histoire de l'Imprimerie. 2 vols. small 8vo, purple morocco gilt, edges gilt, covers bound in. Paris, 1854

NAPOLEON THE THIRD'S COPY, bound in imperial purple, white satin ends and stamped on the sides in gold with the imperial arms and crown.

- 571 **Napoleon XXX.**—MIGEON (Jules). Louise, Episode du Dix-Huitième Siècle. 2 vols. in 1. 8vo, purple morocco gilt, inside gold borders, gilt edges. Paris, 1845

NAPOLEON THE THIRD'S COPY, with his coat-of-arms on the sides and imperial crowns at the corners.

- 572 **Napoleon XXX.**—HISTOIRE DE L'EMPEREUR NAPOLEON par P. M. LAURENT DE L'ARDECHE. *Illustrated with BRILLIANT IMPRESSIONS of the numerous wood engravings after the designs of HORACE VERNET, also the series of plates of military costumes by ROUGET, BELLANGE and others, COLORED BY HAND, also frontispiece by VERNET, hand*

*colored.* Thick large 8vo, elegantly bound in red morocco extra, with the back and sides covered with imperial emblems, inside gold borders, gilt edges.

Paris, *Dubochet*, 1843

SUPERB COPY of the original edition of this grand work, and bound specially for Napoleon the Third.

- 573 **Empress Eugénie.**—ESCUDIER (M. et L.). *Vie et Aventures des Cantatrices Célèbres précédées des Musiciens de l'Empire, et Suivies de la Vie Anecdotique de PAGANINI.* Small 8vo, morocco gilt, edges gilt. Paris, 1856

EMPRESS EUGENIE'S copy and stamped in gold on the sides, with her crown and initial.

- 574 **Grolier.**—NOVUM TESTAMENTUM breues variarum Tralationu. Annotationes, adiecta veterum Latinoru, Exemplarium manu scriptorum diuersa lectione. 2 vols. in 1. Small 8vo, bound in fine old morocco gilt, handsomely gold tooled on the back and sides with geometrical and interlaced designs and floriation, edges gilt.

Paris, *Ro. Estienne*, 1541

EXCESSIVELY RARE, A SUPERB EXAMPLE of GROLIER from the FIRMIN-DIDOT collection, and with every page of the text ruled in carmine.

- 575 **Maioli.**—CICERONIS de Philosophia, 2 vols.; also Orationum MARCI TVL. CICERONIS, volumen secundum a IOAN. MICHAELE BRUTO emendatum. Together 3 vols. 32mo, beautifully laid in enamelled and painted calf, with interlaced geometrical and floriated designs, on the backs and sides, gilt edges.

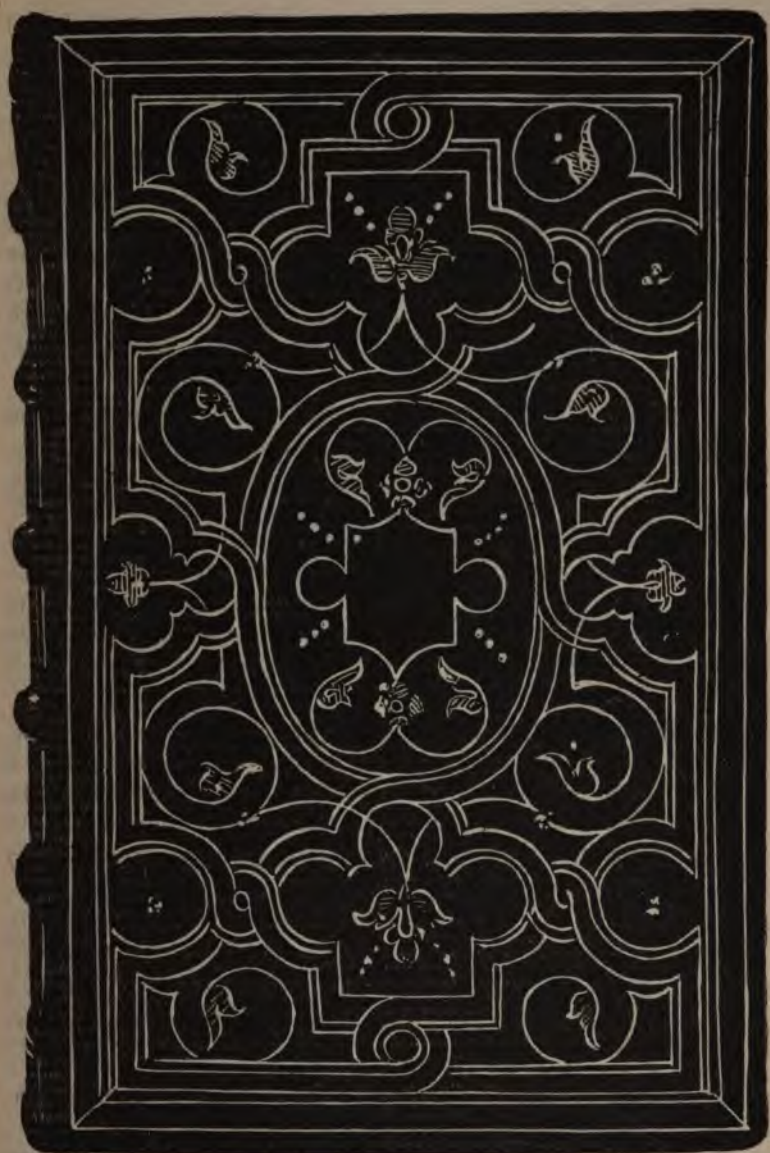
Lyons, *apud Antonium Gryphum*, 1570-71

EXTREMELY RARE. These admirable examples of Maioli have the motto "ex labore corona" on the backs. The name "Franciscus le Pigeon" is stamped in gold on the front sides over that of "Petrus Colard." Specimens of Maioli are gradually becoming of the greatest rarity, and but very few are now obtainable at any price.

- 576 **Pompadour.**—LETTRES CRITIQUES ET HISTORIQUES touchant l'Idée que les Anciens avoient de la Poesie. 12mo, mottled calf gilt, red edges. Paris, 1712

VERY RARE and from the library of Madame de Pompadour, mistress of Louis XV., with her coronet, arms (three towers) and mantling stamped in gold on the sides.





[LOT 574. FAC-SIMILE OF GROLIER BINDING ON A "NOVUM TESTAMENTUM,"  
PRINTED BY ESTIENNE AT PARIS IN 1541.]

- 577 **Colbert.**—IULII PACHII A BERIGA I. C. in Omnes Titulos Institutionum Digestorum Codicis et Decretalium Editio Nova cum Additamentis GERARDI WASSENAER I. C. *Engraved title.* Small 8vo, handsomely bound in fine old red morocco gilt, marbled edges. Utrecht, 1662

VERY RARE and SUPERB EXAMPLE of a reliure from the library of the famous Jean Baptiste Colbert, Minister of Louis XIV. On the title is written in a seventeenth century hand, "Bibliotheca Colbertinæ." This handsome volume is stamped on both sides in gold, with the heraldic achievement of Colbert surmounted by a coronet and surrounded by the collars and stars of his chivalric orders. The charge on the arms is "a serpent." At the back of the volume, which is elegantly tooled, appears the coronet and monogram "J. B. C." repeated five times.

- 578 **De Thou.**—IAMBlichI Chalcidensis ex Syria coele de Vita PHYTAGORÆ et PROTREPTICÆ Orationes ad Philosophum Lib. II. Nunquam Hactenus visi. nunc vero Græce et Latine Primum Editi cum Necessariis Castigationibus et notis, IOHANNE AR CERIO THEODORETO FRISIO Authore et Interprete. 2 vols. 4to, citron morocco (rubbed). Franeca, Holland, 1598

VERY RARE. This copy was once the property of Beckford the author of "Vathek." It had previously belonged to Chancellor De Thou and has the monogram of himself and wife Marie Brabancon on the backs. It also has the impaled shields and monograms of De Thou and Marie Brabancon stamped in gold on the sides.

- 579 **Richelieu.**—L'ORDENE DE CHEVALERIE. *Engraved front.* Bound in Spanish calf gilt, marbled edges.

Lausanne, 1759

VERY RARE. An admirable example from the library of the celebrated Duke de Richelieu, Marshal of France, who under the Regency was the bosom friend of the Duke d'Orleans, as later he was the sharer of the debaucheries of Louis XV. Whatever his licentious peculiarities might have been, he was most assuredly a good soldier as he took Minorca, conquered Hanover and beat the English under the Duke of Cumberland.

- 580 **Great Duke of Marlborough.**—JORDANUS LAELIUS (Bishop). Tractatus de Maioribus, Rerumque Capitalium Episcoporum causis ad Papam deferendis, et

Romanæ Sedis origine atqz autoritate. Small 4to, mottled calf gilt, sprinkled edges.

Venice, *apud Dominicum Nicolinum*, 1572

VERY RARE and stamped in gold on both sides of cover with the arms, quarterings, ducal coronets, etc., of John, first Duke of Marlborough, to whom the volume belonged.

- 581 **Count D'Hoyrn**.—Fine twelvemo example in veau fauve of binding belonging to this famous bibliopegist, stamped in gold on the sides with his arms, coronet, collar and order—the whole surrounded with floriated wreath—the back stamped in gold with fleurs-de-lys and other tooling.

- 582 **Demidoff**.—ROUSSEAU (J. B.). *Œuvres Poétiques*, avec un Commentaire par M. AMAR. *Portrait*. 2 vols. 8vo, smooth red morocco gilt, inside gold borders, gilt edges. Paris, *Didot*, 1824

PRINCE DEMIDOFF's copy with his coronet and initials "P. D." stamped in gold on the sides—also with the stamp of "Bibliothèque de San Donato" on half titles.

- 583 **Probenance Illustre**.—CHRISTLICHE GETREWE ANTLEITUNG Wolcher Gestalt die Rein Lehr des Heiligen Euangelivus in den Kirchen, etc., durch JACOBUM ANDREE D. PROPST. 4to, bound in stamped russia gilt, gauffered and painted edges. Tübingen, 1566

EXTREMELY RARE and a fine example of binding. The back and sides were originally tooled with silver. The floriation is of the Gothic type, but with grotesque heads, etc. The middle panel of the front side is lettered "E H Z W, 1566" and has an heraldic achievement above which is a motto "VDMIAE." There are two crests—"a hunting horn" and "a leopard's head couped at the neck lozengy." The shield below is "quarterly of four." Among the charges thereon are "an eagle displayed," "two fishes embowed" and "barry bendy."

- 584 **Probenance Illustre**.—SAINT GELAIS (Mellin de). *Œuvres Poétiques*. 24mo, old calf, gilt.

Lyons, *Antoine de Harsy*, 1574

VERY RARE and in fine old heraldic binding, being stamped in gold on the sides with coronet, coat-of-arms and mantling.

- 585 **Probenance Illustre**.—PETRONII ARBITRI Satyricon; *Adiecta sunt veterum quorundam poetarum car-*

mina non dissimilis argumenti: ex quibus nonnulla emendatius, alias nunp, primum eduntur. Cum notis doctorum virorum. Minimo, red morocco gilt, inside gold borders, edges gilt.

Paris, *apud Mamerrum Patissionum Typhographum*

*Regium*, 1587

VERY RARE. The notes, collectanea and annotations are separately paginated. On the sides is the heraldic emblazonment in gold of "Carolus de Castellani, 1663." The motto "Fiat" is above his coronet, abbot's mitre and crozier. On the back of the book are his initials C. C. and on the title is a MS. inscription showing that he gave the book in 1678 to the Monastery of the Benedictines at St. Maur.

- 586 **Probenance Illustre.**—HOMERI Poemata duo Illias et Odyssea sive Vlysea. 2 vols, 32mo, morocco extra gilt. *n. p.*, 1589

CHARMING SPECIMEN of BINDING and VERY SCARCE EDITION of Homer. The reliure is old red morocco extra gilt and is stamped on the sides of both volumes with the arms of the Barentin family, which are not unlike those of the Washingtons from which were derived the "Stars and Stripes." In technical heraldic language the shield reads: "barry of three in chief three estoiles." The edges are gaufered. *Vide* inserted catalogue cutting, priced 10 guineas. The volume has on an end paper the signature of "M. Wodhull, April 17, 1783."

- 587 **Probenance Illustre.**—P. STATII PAPINII Opera Qvæ Extant IOH. BERNARTIVS ad Libros Veteres Recensvit et Scholiis Illustravit. *Printer's mark on titles.* 2 vols. in 1. Small 8vo, morocco gilt, edges gilt. Antwerp, 1607

RARE and BEAUTIFUL EXAMPLE of BINDING. The sides and back are "semée of fleur de lys" within a floriated border. Stamped in the centre of each cover around an heraldic achievement are the words "Io. Genest Proton. Apos. Archid. Offic. Niver, 1614." The heraldic shield of the owner, the chief charge of which is "a Catherine wheel," is surmounted with an ecclesiastical hat with tassels.

- 588 **Probenance Illustre.**—DE SYMBOLIS HEROICIS Libri IX. Avctore SILVESTRE PETRA Sancta Romano E. SOC. Iesv. *Portrait, engraved title after RUBENS, emblematical and symbolical plates.* 4to, vellum, gilt edges. Antwerp, *Plantin*, 1634

VERY SCARCE. This book of curious emblems and symbols, all of which are admirably executed and are good impressions, was dedicated

to Bishop Carafa, whose portrait adorns the volume and whose pedigree takes up eighty pages of the preface. Upon this copy is stamped in gold on the sides an ecclesiastical hat, cardinal shape, with six tassels on each side of the coat-of-arms, which is charged with—"three swords to the sinister and three fleurs de lys on a chief."

- 589 **Probenance Illustre.**—OFFICE de la VIERGE MARIE, avec toutes les Prières par le R. P. COTON. *Numerous plates, frontispiece and engraved title by ROUSSELLE.* Small 4to, fine old panelled morocco gilt, edges gilt. Paris, [1640]  
 RARE. Stamped in gold on the sides with the armorial bearings of "Isaac Le Tennevr, Seigneur de Marolles," also two inserted early bookplates.

- 590 **Probenance Illustre.**—ESSAIS DE MICHEL, SEIGNEUR DE MONTAIGNE, Nouvelle Edition exactement pvrgee des Defavts des precedentes, selon le vray original: et enrichie et augmentee aux marges du nom des Auteurs qui y sont citez ensemble la Vie de l'Auteur et deux Tables. *Two engraved portraits of MONTAIGNE, one inserted and by HOUBRAKEN, the other on false title by CLOUET.* 3 vols. 24mo, elegantly bound by CUZIN in crushed levant morocco, rounded corners, inside gold borders, edges gilt on marble.

Amsterdam, *Anthoine Michiels*, 1659

VERY RARE AND AN EXCEEDINGLY FINE COPY stamped in gold on the sides with coronet, quartered shield and supporters. The blazon of the arms is—"first and fourth, azure a wheat sheaf proper, second and third ermine noir." The supporters are—"a savage man holding a club and a lion rampant." These are stamped on both sides of the three volumes.

Some copies of this edition are printed in three volumes like the above, but with the imprint "Bruxelles, Francois Foppens, libraire et imprimeur." The buffalo head cut of the Elzevirs will be found in the edition. Brunet devotes half a page to an argument to show that this edition was not printed by the Elzevirs at Leyden, to whom it has been attributed. Whether it was or not, it is generally recognized as the Elzevir edition and is fully equal in beauty, with its rubricated titles, to any works issued from their presses.

- 591 **Probenance Illustre.**—MILTON (John). POETICAL WORKS, containing Paradise Lost, Paradise Regained, Sampson Agonistes and his Poems on Several Occasions. With Annotations on Paradise Lost by P[ATRICK] H[UME].



*Portraits and a number of fine old copper-plates.* Folio, panelled calf, with coat-of-arms on sides.

London, *printed by Tho. Hodgkins for Jacob Tonson*, 1695

A TALL CLEAN COPY and stamped with heraldic achievement on sides, viz.—“A baron’s coronet” above the arms—“Per bend embattled gules and argent, in chief a crescent,” with the supporters—“two lions rampant gu. and or embattled per pale, with crescent on their hearts.”

“To Hume’s Commentary subsequent editors have been often amply indebted, without even the most distant hint of acknowledgment.”—LOWNDES.

- 592 **Probenance Xlustrre.**—PONTIFICALE ROMANUM CLEMENTUS VIII. ET URBANI VIII. Auctoritate Recognitum. *With numerous engravings, splendidly printed in black and red, with music.* 3 vols. folio, magnificently bound in red morocco, with colored leathers mosaiced in, the sides tooled in one harmonious blending of interlaced floriated designs, inside gold borders, edges gilt on marble.

Rome, *ex typographia Vaticana*, 1726

SPLENDID EXAMPLE of Eighteenth Century Italian binding. Stamped in gold on the sides with the hat, tassels and quartered arms of a Cardinal of the Catholic Church.

- 593 **Probenance Xlustrre.**—HANTHALER (C.). *Exercitationes Faciles de Numis Veterum pro Tyronibus.* 4to, magnificently bound in calf extra gilt, inside gold borders and gaufered edges. Nuremberg, 1735

SUPERB EXAMPLE of binding. The entire sides and back are covered with gilt tooling of birds, leaves and flowers, within paneled gilt lacework borders. In the centre of two sides are decorations relating to the former owner of this beautiful volume, with the date “1736,” and with the coat-of-arms, mitre and crozier of “Bernardus Abbas Ettalensis,” *i. e.*, Bernard, Abbot of Estal, in Bavaria. On the recto, within a medallion, is a “Madonna and Child” with the legend “Fvndatrix Monasterj Ettalensis.”

- 594 **Probenance Xlustrre.**—PARALLELE DE LA CONDUITE du ROI avec Celle du ROI D’ANGLETERRE ELEC-TEUR D’HANOVRE; also—Memoire Historique de la France et de l’Angleterre. 2 vols. in 1. 8vo, fine old red morocco extra gilt, edges gilt on marble.

Paris, *l’Imprimerie Royale*, 1758–61

RARE and SUPERB EXAMPLE of HERALDIC BINDING, there being stamped on both sides of the volume a coronet and coat-of-arms—“an

uprooted tree, around the base of which is coiled a snake." These are the arms of Louis Chauvelin, Seigneur de Grisinoin, who was born in 1706, and was an advocate to the Parliament of Paris in 1729.

- 595 **Probenance Illustre.**—ALMANACH ROYAL Annee Bissextile, 1760. 8vo, handsome contemporaneous red morocco binding, covered with gold tooling on the back and sides, in the centre of which is an heraldic achievement with crown, mantle and orders—above the shield "three lions rampant, crowned" is the motto "Re que Diou." Paris, 1760

RARE and SPENDID SPECIMEN of Eighteenth Century Binding.

- 596 **Probenance Illustre.**—LA BRUYERE (Jean). Les Caractères de THÉOPHRASTE et de LA BRUYERE, avec des Notes par M. COSTE—Nouvelle Edition. *Fine portrait of LA BRUYERE by CATHELIN, and exquisite head and tail pieces by GRAVELOT.* Large 4to, fine old calf gilt, edges gilt on marble. Paris, 1765

HANDSOME COPY in GOOD CONDITION of the rare Hochereau and Panckouke edition. At the Le Barbier de Tinan sale a copy sold for 200 francs.

This copy has stamped on the sides armorial bearings. On the fore side below a crown is the shield—"in chief a hand issuing from clouds holding a book between 3 fleurs de lis." On the back below a coronet are the arms—"2 pens crosswise."

- 597 **Binding.**—BIBLIA, Das is Gantsche H. Schrifture. *Plates.* Small 8vo, bound in black shagreen, with eight silver corners, two silver clasps and two silver ring ornaments for chain. Haarlem, 1778

RARE. Bound up with the above are the Psalms with music, Catechism, etc. On the inside of the clasps is engraved "T. P. V. V. Ao, 1786," and on the same are represented in alto relievo, "Moses and Aaron." On the other silver ornaments are Scriptural episodes in high relief.

- 598 **Le Gascon.**—MOREAU (P.). Les Saints Prières de l'Âme Chrestienne, Escrites et Grauées apres le Naturel de la Plume. *Every page—including beautiful borders, illustrating coats-of-arms and text—all engraved.* Small 8vo, superbly bound by LE GASCON in red morocco, with olive compartments in mosaic, the back and sides beautifully

tooled in "pointillie aux petit fers," edges gilt, and in levant maroon morocco drop case.

Paris, *Chez l'Auteur*, 1632

EXTREMELY RARE. A beautiful example of the engraved work of the elder Moreau, and of the finest lace work tooling of Le Gascon.

Brunet writes—"P. Moreau est le même à qui l'on doit des pointons et des matrices de caractère imitant l'écriture batarde et la ronde."

- 599 **Binding**.—MARIANISCHES TAG-BUCH. 2 vols. thick 4to. *Engraved front*. Splendidly bound in morocco gilt, gaufered edges. Augsburg, 1695

VERY RARE. An admirable example of late Seventeenth Century work in the style of Le Gascon. The sides are covered with gold and silver tooling "aux petit fers," presenting a charming lace work effect. The ornamentation, other than the tooling, is Gothic and geometrical and darkened within the parallel lines.

- 600 **Boyet**.—[BUSSY-RABUTIN (Roger).] *Histoire Amoureuse des Gaules*. *Engraved title with Victory and Globe—also every page ruled with red lines*. 24mo, fine old red morocco, doublé. *n. p., n. d.*

EXTREMELY RARE. This edition is recognized as an Elzevir, although with neither place of publication, name of publisher, nor date. Below the frontispiece is engraved—"Bus. inv. Rabut. exc."

The binding is an example of the reliure of Boyet. The back is carefully tooled in gold, and the red morocco doublé has a dentelle border, somewhat of the Chamillart order.

- 601 **Thouvenin**.—VIEILLOT (L. P.). *Histoire Naturelle des Plus Beaux Oiseaux Chanteurs de la Zone Torride*. *Illustrated with 72 beautiful plates of Oriental singing birds, exquisitely COLORED BY HAND in all the glory of their vividly hued plumages*. Large folio, superbly bound by THOUVENIN in crinkled purple morocco elegant, red morocco doublé, vellum ends, gold edges. Paris, *G. Dufour*, 1805

MAGNIFICENT COPY of this GLORIOUS VOLUME, the illustrations in which are fully equal in beauty to either the plates of Gould or Audubon, and like them are colored by hand. There are in all seventy-two, including two star numbers. The work was issued in twelve parts, at a cost of 360 francs unbound. This superb volume is enclosed in a morocco case with two brass clasps for the purpose of protecting this grandest example of the famous Thouvenin.

The back is superbly tooled and the sides are recognizable, in their panelings, floriated corners and central decoration, with the orthodox designs of the master. The red morocco "double" is inlaid in a broad border of purple morocco. The "double" is paneled with parallel lines, broken by floriation and ornamentation, which are again worked up by blind tooling. The oblong panelling is terminated by a dentelle border. The central ornamentation consists of parallel circles beautifully tooled partly "fanfare" and "aux petits fers." These again have exterior panels terminating in quarter circles and treated as to tooling with Renaissance floriation. The ends are vellum and the hinges are morocco. On the inside cover is Thouvenin's stamp with the date 1832.

- 602 **Binding.**—STURT (John). Book of Common Prayer. *Illustrated with numerous charming engravings, borders and initial letters, also portraits—the whole including the text engraved and every page ruled by hand with carmine.* 8vo, fine old English eighteenth century red morocco binding, the sides and back covered with elegant and chaste tooling, inside gold borders, gilt edges.

London, *John Sturt*, 1717

EXTREMELY RARE and with fine impressions of the plates. John Sturt, the artist of this entirely engraved work, is noticed in Spooner as one whose chief excellence consisted in engraving ornamental letters and scriptural vignettes.

- 603 **Binding.**—STURT. Another copy of the same (lacking first and last leaves). Old dark blue morocco gilt.

- 604 **Binding.**—MISSALE ROMANVM ex Decreto Sacro Sancti Concilij Tridentini Restitutum. *Illustrated with copper-plates, front, and vignette on title.* Folio, morocco extra gilt, gauffered edges, old silk markers. Venice, 1654

SPLENDID EXAMPLE of SEVENTEENTH CENTURY BINDING. On the sides are tooled designs "a l'éventail," lacework borders to panels, interlaced geometrical figures and in the centre of each side, which is one mass of gilding, are figures of the Virgin holding a branch in one hand and a flag in the other.

- 605 **Binding.**—BIBLIA das ist die Gantze Heilige Schrifft verteutscht durch Doct. MART. LUTHER. *Cuts, initial letters, etc.* Thick folio, magnificently bound in russia extra

gilt on the original wooden boards, with handsome engraved wood block title.

Newstadt, *Matthew Harnisch*, 1594

VERY RARE and GRAND EDITION of LUTHER'S BIBLE. With the Psalms in verse with music at the end.

This lot is a superb specimen of binding. Within five floriated borders is a sunken diamond shaped design, with two gold borders, in the centre of which is Grolieresque ornamentation. At the corners of the inner panel are figures holding mathematical and geometrical instruments. The back is also heavily tooled in gold.

The edges are gauffered and PAINTED BY HAND. Amid floriations are depicted in gauffer—"Abraham sacrificing Isaac"; "Adam and Eve in the Garden"; "Jonah Cast up by the Whale"; "Samson Slaying the Lion."

- 606 **Binding.**—UFFIZIO DELLA BEATA VERGINE MARIA per tutti i tempi dell' Anno coll' Uffizio. *Engraved frontispiece and vignette on title.* 8vo, superbly bound in calf extra gilt, gilt edges, etc.

Rome, *dalla Stamperia Pontificia Vaticana*, 1742

GRAND EXAMPLE of BINDING. The back and sides are one mass of handsome tooling in gold. There is a medallion of the Virgin surrounded by a glory on both sides—part of which are marbled, part plain and part black to enhance the effect of the extremely ornate interlacements. The three edges are gauffered at the sides and exquisitely PAINTED BY HAND IN COLORS. The beautiful designs on the edges partake much of the character of the tooling on the volume which is preserved in a contemporaneous leather drop case—marbled and elegantly tooled on the leather.

- 607 **Binding.**—BLATTER UND BLUTHEN DEUTSCHER Poesie und Kunst, Ein Album Sininger Betrachtung Gewidmet. *Illustrated with 12 beautiful steel engravings by GEORGY and HARTMANN.* 4to, handsomely bound by MARIUS-MICHEL in crushed red levant morocco, on the fore side being inlaid an ALTO RELIEVO FEMALE FIGURE IN BRONZE, rounded corners, broad inside gold dentelle borders, watered green silk ends, and in red morocco satin lined lock case.

Leipzig, 1862

UNIQUE and SPLENDID COPY of this grand book printed on heavy toned paper. There are inserted frontispieces by Tony Johannot, and other beautiful plates, some on India and in different states.

- 608 **Binding.**—MANUAL DE MISSA e da Confissao, Sexta Edicao Augmentada com varias Devocoos pelo Presbytero J. I. ROQUETTE. *Steel plates and illuminated title.* Small 8vo, bound in ivory, gilt edges, watered silk ends.

Paris, 1864

UNIQUE EXAMPLE OF BINDING. The sides and back are made of ivory and on the fore sides are beautifully carved roses and other flowers. In the centre of a carved cross medallion is a LADY'S WATCH in thorough working order, and the face of which is about the size of a dime. The edges of the book are gilt and the ends watered blue silk. The whole is in a leather case lined with silk and velvet.

**Probenance Illustre and Binding.**—Other bindings of historical interest as well as numerous examples by the great relieurs, in addition to those specially selected above, *i. e.*, lots 555 to 608, will be found under the names of those authors, etc., whose works they beautify.

### Matchless Copy of Purchas.

- 609 PURCHAS HIS PILGRIMES. IN FIVE BOOKES. The first Contayning the Voyages and Perigrinations made by Ancient Kings, Patriarkes, Apostles, Philosophers and others, to and thorow the remoter parts of the knowne World; Enquiries also of Languages and Religions, especially of the moderne diuersified Professions of CHRISTIANITIE. The second, A Description of all the Circum-navigations of the Globe. The Third, Nauigations and Voyages of English-men, amongst the Coasts of Africa, to the Cape of Good Hope, and from thence to the Red Sea, the Abassine, Arabian, Persian, Indian Shoares, Continents and Islands. The fourth, English Voyages beyond the East Indies, to the Islands of Japan, China, Couchinchina, the Philippinæ, with others, etc., etc., etc. The fifth, Nauigations, Voyages, Traffiques, Discoueries of the English Nation in the Easterne parts of the World: continuing the English-Indian occurrents, and contayning the English Affaires with the Great Samorine, etc., etc, with other Relations, by SAMUEL PURCHAS, D.D. *Engraved title, numerous large and fine maps, cuts, etc.* 5 vols. folio, elegantly and substantially

bound in full crimson gros-grained levant, heavily tooled backs, inside borders and gilt leaves by FRANCIS BEDFORD.

London, 1625-26

EXTREMELY RARE and PROBABLY the FINEST COPY of THIS REMARKABLE WORK EVER OFFERED FOR SALE IN AMERICA and which cost Mr. Robert Lenox-Kennedy \$750. It is an exceptionally large and tall copy, with full margins, measuring, on the leaf, thirteen and three-sixteenth inches by eight and a half. The Menzies copy, described as extremely large and full margined, was twelve and seven-eighths inches by eight and a half. With a brilliant impression of the scarce engraved frontispiece, map of Virginia and map of Nova Scotia, etc. The Collation conforms to that given in Lowndes' Manual. Every volume is absolutely clean and perfect throughout, and in the finest possible condition.

The indefatigable and esteemed compiler died in 1628, at the age of 51, in distressed circumstances, in consequence of losses sustained by the publication of his "Pilgrimes."

"We owe to the zeal and vast erudition of this laborious man one of the most celebrated collections of voyages which has ever appeared, valuable alike for the abundance of its materials and its importance in the history of early discoveries, especially those of the English."—*Biographie Universelle*.

- 610 PTOLEMY.—GEOGRAPHIÆ CLAVDII PTOLEMÆI ALEXANDRINI PHILOSOPHI AC MATHEMATICI PRÆSTATISSIMI. Libri VIII. partim a BILIBALDO PIRCKHEYMERO Translati ac Commentario Illustrati-Partim etiam Græcorum Antiquissimorumosz Exemplariorum Collatione Emendati atque in Integrum Restituti. *Illustrated with numerous curious maps, woodcut borders by HOLBEIN, subtitles, etc.* 2 vols. folio, magnificently bound in dark brown crushed levant morocco, rounded corners, inside gold borders, gilt edges, by EMILE ROUSSELLE, of Paris.

Basle, *apud Henricum Petrum*, 1542-52

EXCESSIVELY RARE. One of the earliest editions of Ptolemy and which is very interesting on account of the description of America which precedes the curious double-paged map—"Novæ Insvlæ XVII.—Nova Tabvla." This presents North and South America with the West Indies in a very strange manner, particularly the upper portion, where "Terra Florida," and "Francisca" (Canada) are divided by an isthmus. This edition is known as Sebastian Munster's, and has, among other maps, the same as those in the 1540 edition, of which the first chart is styled—"Typvs universalis," containing the western

continent, the southern part of which bears the name "America vel insula Brasilij."

The borders in this edition of Ptolemy were designed by Hans Holbein according to HARRISSE, RUMOHR and GRASSE.

"Of all [the ancient geographers] that I have named," writes RAMUSIO, "Ptolemy, as the latest, possessed the greatest extent of knowledge. Thus, towards the North, his knowledge carries him beyond the Caspian, and he is aware of its being shut in all around like a lake—a fact which was unknown in the days of Strabo and Pliny, though the Romans were already the lords of the world. But though his knowledge extends so far, a tract of fifteen degrees beyond that sea he can describe only as 'Terra Incognita,' and towards the South he is fain to apply the same character to all beyond the Equinoctial."—YULE.

- 611 QUEENS OF SONG. *Memoirs of Some of the Most Celebrated Female Vocalists, with a Chronological List of all the Operas Performed in Europe*, by ELLEN C. CLAYTON. *With 10 portraits.* 8vo, cloth. N. Y., 1865

- 612 RABELAIS (François). *Notice sur, par GUILLAUME COLLETET.* Small 8vo, fresh crushed levant maroon morocco gilt, inside gold borders, top edge gilt, others uncut. Geneve, Gay, 1867

No. 73 of LIMITED EDITION of 100 copies of this rare work on the great Rabelais.

- 613 RACINE (J.). *Œuvres Complètes, Avec les Notes de Tous les Commentateurs Cinquième Edition, Publiée par L. AIMÉ-MARTIN. Illustrated with a series of beautiful steel engravings by GIRODET, DESENNE, GIRARD, DEVÉRIA, etc.* 6 vols. 8vo, polished calf extra, gilt on marbled edges.

Paris, 1844

SPLENDID EDITION, BEAUTIFULLY ILLUSTRATED and BOUND by FRANCIS BEDFORD.

- 614 RAFFAELLO SANZIO. *Tableaux de la Sainte Bible, ou Loges de RAPHAEL, Collection des Cinquante-Deux Fresques du Vatican Representant les Principaux Sujets de l'Ancien et du Nouveau Testament Peintes par RAPHAEL. Illustrated with over 50 plates after the famous works of RAFFAELLO in the Vatican.* Oblong folio, half crushed red levant morocco, top edge gilt. Paris, 1825

FINE COPY with INDIA PROOFS of the plates, which has the text added. The volume is dedicated to the Duke of Bordeaux.



- 615 RAMBOSSON (J.). Histoire des Météores et les Grands Phénomènes de la Nature. *Illustrated with 90 fine portraits and wood engravings.* 8vo, half morocco, gilt edges. Paris, 1869
- 616 [RANDS (W. B.).] HENRY HOLBEACH, Student in Life and Philosophy. 2 vols. 12mo, unncd. London, 1865
- 617 READE (Winwood). Martyrdom of Man. 12mo, cloth. SCARCE. London, 1872
- 618 RECLUS (E.). La Terre. Description des Phénomènes de la Vie du Globe. 207 *illustrations in the text and 27 colored plates.* Large 8vo, cloth, gilt edges. Paris, 1869
- 619 RENVERSEMENT DE LA MORALE CHRETIENNE par les Desordres du Monachisme—Omstootinge der Christelyke Zeden door de wan-schik en ongeregeltheden der Moniken. 25 *caricatures of ecclesiastics, also double plate.* Small 4to, half morocco. *n. p., n. d.*  
ORIGINAL EDITION, VERY RARE and FACETIOUS, with preface in French and Dutch, and the explanatory text in Dutch. On the title it is stated that the book was sold in Holland by permission of Pope Innocent XI.
- 620 RÉSTIF DE LA BRETONNE. L'Année des Dames Nationales, ou Histoire, Jour-par-jour, d'une Femme de France. *Illustrated with charming engravings.* 6 vols. 16mo, half fresh calf. Genève, 1791-94  
RARE and ORIGINAL EDITION.  
"Quand on aura lu cette production, unique dans son genre, on pourra se flatter d'avoir entendu la confession générale du Royaume, avec les cas réservé."  
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Dr. Allibone, in his letter to Mr. Kennedy, and which is dated "April 5, 1871," gives considerable information as to the sizes of and prices obtained for first folio Shakespeares. He encloses a slip from an article written by G. W. Smalley relating to first folios and other interesting literary matters.

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ORIGINAL WATER-COLOR DRAWING by this famous delineator of French military life, and in antique bronze frame. It depicts a mounted soldier on guard. Charlet was a celebrated French lithographer, the son of a soldier of the Empire, a pupil of Gros, and unrivaled for his delineations of army life. There is a touch of humor in his compositions which is inimitable. As Beranger sung the French army of Napoleon le Grand, so Charlet immortalized the Old Guard by his fidelity to their traditions with his brush and pencil.
- 942 CHAUVEL (Theophile, *born 1831*). "Paysage aux Tulipes," after HITCHCOCK.  
SUPERB PARCHMENT PROOF. Chauvel obtained the Second "prix de Rome" in 1854, and two medals for lithography at Salons. He was a pupil of Picot, Bellel and Aligny. He made his mark as a landscape painter, later he—"studied lithography under Jules Laurens and reproduces most happily the works of Corot, Bonington, Theodore Rousseau, Diaz and Isabey. Later he has made etchings which are much praised by other artists. He was one of the jurors for the Exposition of 1878."



- 943 CLAESSENS (L. A.). "JACOB blessing JOSEPH's Children,"  
after REMBRANDT.

- 944 CLAESSENS. "Fish Market," after VAN OSTADE.

- 945 CLAUDE LORRAINE (*born 1600, and died 1682*). "The Rape of Europa."

FIRST STATE, R. D. 22, and VERY RARE.

"The position of Claude as a landscape painter may be briefly defined. He was the first artist who made landscapes thoroughly charming by means of artistic and harmonious composition, and beautiful effects of light. By these means he captivated the connoisseurs of his time, and became the father of modern landscape. . . . His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is an ineffable tenderness in his handling. These are his chief claims to our consideration, and he is so strong on these points that such accomplished moderns as Haden and Samuel Palmer have a great reverence for his name."—HAMERTON.

- 946 CLAUDE. "Shepherd and Shepherdess Conversing."

PROOF BEFORE LETTERS, FIRST STATE, and of EXCESSIVE RARITY. R. D. 21.

- 947 CLAUDE. "Le Passage du Gué,"

FIRST STATE, R. D. 3, and VERY RARE.

- 948 CLAUDE. "Leaving the Fields."

FIRST STATE, and R. D. 16.

- 949 CLAUDE. "The Flight into Egypt." R. D. 1.

- 950 CLAUDE. *6 photographs reproduced from original paintings now in the National Museum at Madrid. In half morocco portfolio.*

- 951 COROT (Jeàn Baptiste Camille, *born 1796, died 1875*).  
"A Souvenir of Italy."

PROOF IMPRESSION OF THIS CELEBRATED "PAINTER'S ETCHING."

"The few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment."—HAMERTON.

- 952 COROT. "View in Italy."

ORIGINAL ETCHING, FIRST STATE AND RARE.

- 953 COROT. "Paysage Normand."

ORIGINAL ETCHING and PROOF.

- 954 COROT. "Les Baigneuses du Tyrol," etched by L. DESBROSSES. Folio.  
REMARK SIGNED PARCHMENT PROOF.
- 955 CORREGGIO (*born 1494, died 1534*). "MAGDALEN in the Desert," engraved by BERETTA. FINE PROOF.
- 956 CORRIDAS DE TOROS. *With 32 colored lithographs illustrative of Spanish bull-fights.* Oblong 12mo, paper.
- 957 COUNTRY (Charles). "Buste de Femme."  
SIGNED JAPAN PROOF of this charming Original Etching representing female head in Marie Antoinette coiffure. In mahogany frame.
- 958 COUNTRY. "Au Corot de la Mer." JAPAN PROOF. Folio.
- 959 COUTIL (Leon). "End of the Day's Work," after J. F. MILLET.  
SIGNED JAPAN PROOF.
- 960 COUTIL. "Beau Temps."  
JAPAN PROOF of this ORIGINAL ETCHING.
- 961 DARLEY (Felix O. C.). "WASHINGTON'S ENTRY INTO NEW YORK." Engraved by ALEXANDER H. RITCHIE, N.A.

MAGNIFICENT IMPRESSION, PROOF BEFORE ALL LETTERS ON INDIA PAPER, and of which but few were saved from the fire which burnt out the workrooms of the engraver. This mezzotint has been considered the masterpiece of both painter and engraver. The above impression is in oak frame.

Tuckerman writes as follows respecting the designer of this grand and patriotic work :—"Darley has made a study of American subjects and finds therein a remarkable range, from the beautiful to the grotesque, as is manifest, when his drawings are compared. It is rare for the same hand to deal so aptly with the graceful and the pensive, so vigorously with the characteristic, and so broadly with the humorous, and exhibit an equal facility and felicity in true literal transcript and in fanciful conception."

Ritchie, the engraver, writes Clement and Hutton in the "Artists of the Nineteenth Century"—"studied drawing in the Royal Institution at Edinburgh, under Sir William Allan, and during his first year received four premiums. He has been a resident of New York for many years. In 1871 he was elected a member of the National Academy. He is a painter and engraver, and is highly regarded in both branches of his profession."

- 962 DARLEY. "The First Blow for Liberty," engraved by RITCHIE.

MAGNIFICENT IMPRESSION AND PROOF BEFORE LETTERS ON INDIA PAPER. In oak frame. This mezzotint, like the preceding, is very rare in this state owing to the fire mentioned above. This beautiful plate ranks like "Washington's Entry into New York" as a chef-d'œuvre of both artists.

- 963 DAUBIGNY (Charles Francois, *born 1817 and died 1878*). "Voyages En Bateau, Croquis a l'Eau Forte, 1862." 15 *etching and title*. Folio, loose in portfolio. Paris, 1862

"NEEDLE PROOFS, STAMPED and VERY LIMITED NUMBER PRINTED. The plates were destroyed.

"The art of this illustrious master consists in choosing well a bit of country, and painting it as it is; enclosing in its frame all the simple and naive poetry which it contains. No effects of studied light, no artificial and complicated composition. . . . No, it is the real hospitable and familiar country, without display or disguise, in which one finds himself as well off and in which one is wrong not to live longer than he is there, to which Daubigny transports me without jolting each time that I stop before one of his pictures."—EDMOND ABOUT.

- 964 DAUBIGNY. "Coup de Soleil."

JAPAN PROOF of this ORIGINAL ETCHING.

- 965 DAUBIGNY. "Le Berger."

ORIGINAL ETCHING PROOF.

- 966 DAUBIGNY. "Paysage."

INDIA PROOF of this ORIGINAL ETCHING.

- 967 DAUBIGNY. "La Seine; Port Maurin."

ORIGINAL ETCHING.

- 968 DAUBIGNY. "Le Verger."

PROOF OF THIS RARE ORIGINAL ETCHING.

- 969 DELAROCHE (Paul, *born 1797, died 1856*). "LADY JANE GRAY." Folio.

BRILLIANT OPEN LETTER PROOF engraved by Mercuri.

- 970 DELBOS. "Une Parisienne." JAPAN PROOF.

- 971 DELAWARE and HUDSON CANAL. *Illustrated by 32 large photographs exhibiting the most noteworthy localities and picturesque scenery along the canal*. In green morocco portfolio.

- 972 DEMIDOFF.—PALAIS DE SAN DONATO. Catalogue des Objets d'Art et d'Ameublement, Tableaux, etc. *Profusely illustrated throughout by superb full-page etchings,*

*photogravures and woodcuts, exhibiting the most noteworthy masterpieces in various departments of art of this unprecendently rich collection.* Folio, cloth, uncut.

Florence and Paris, 1879

Indisputably one of the most interesting and beautifully illustrated art catalogues ever issued. Published at 100 francs.

973 DESBROSSES (L.). "Cattle Drinking in the Woods."

PARCHMENT PROOF SIGNED. In antique oak frame.

Desbrosses is one of the leaders of the modern French school of modern French engravers, who, as Theodore Child suggests, create original productions and do not limit their efforts to simply reproducing the works of another. Desbrosses, like them, affirms his originality, his character and his personal vision. He considers that the definitive states of an engraving ought to be judged only from choice proofs, either printed by the artist himself or under his surveillance and bearing his personal *imprimatur*. Thus the "Peintres Graveurs" hope to bring into existence a public of amateurs who will seek only fine proofs and *élite* of connoisseurs who will appreciate "la belle epreuve" as they already appreciate original paintings. In reality "la belle epreuve" is a picture in black and white of which there can only exist thirty or forty copies at the outside, for after that the plate gets worn, and the proofs no longer have the qualities and the charms which constitute a fine proof in the eyes of the connoisseur. There is therefore every reason for paying high prices for fine proofs of engravings which are not only in conception but also in every detail of their manufacture the direct work of the artist.

974 DESBROSSES. "On the Lakeside."

PARCHMENT REMARK PROOF SIGNED. In antique oak frame.

975 DESBROSSES. "Jardin des Plantes." ORIGINAL ETCHING. JAPAN PROOF.

976 DESBROSSES. "Willow Trees." FINE ORIGINAL ETCHING. TRIAL PROOF.

977 DESBROSSES. "Landscape, with Cattle." ARTIST'S PROOF. JAPAN PAPER.

978 DESBROSSES. "Paysage aux Vaches." Fine folio etching.

JAPAN PAPER, ARTIST'S PROOF and SIGNED.

979 DESNOYERS (G. L. B., born 1779, died 1857). "Belisarius," after GERARD.

FINE IMPRESSION of the masterpiece of the eminent engraver Desnoyers, who was elected a member of the French Institute in 1816, appointed First Engraver to the King in 1825, made a Baron in 1828 and Chevalier of the Legion of Honor in 1835. The above is considered the *chef-d'œuvre* of Gerard and was his first exhibition in 1795.

- 980 DESNOYERS. "The Madonna," called "La Belle Jardinière," after RAFFAELLO.

FINE OLD IMPRESSION.

- 981 DETAILLE (J. B. E., *born 1848, pupil of MEISSONIER*).  
"The Cuirassier." IN TWO STATES, with ORIGINAL  
AUTOGRAPH LETTER. (3)

REMARK INDIA PROOF PRINTED by HIMSELF on OLD LIGHT BLUE PAPER and of EXCESSIVE RARITY; JAPAN PROOF without remark; and an ORIGINAL AUTOGRAPH LETTER of twelve lines signed "Edouard Detaille," in which he regrets not having any of his paintings for sale at the time, etc.

"Detaille, who has become celebrated as a painter very early in life, etches with consummate ease and skill, which may be attributed to his habit of making clever *croquis* of what he sees for subsequent use in his pictures. His two plates, 'Un Uhlan' and 'Trompette de Chasseurs,' are as good as anything well can be in that light handed, sketchy manner, being full of the closest observation expressed with admirable ease. Any critic can say that these are 'mere sketches,' because all the paper is not blackened; but he who knows what good drawing is, and where to look for it, will find more of it in a horse's leg by Detaille, sketched from memory in a five minutes, than in many a labored engraving."—HAMERTON.

- 982 DETAILLE. "The Uhlan." ORIGINAL ETCHING.

- 983 DETAILLE. "The Trumpeter." ORIGINAL ETCHING.

- 984 DIETRICH (Christian W. E., *born 1712 and died 1774*).  
"The Wandering Musicians," after VAN OSTADE.

OLD IMPRESSION of one of the best examples of Dietrich, or Dietrich, who acquired a great and well deserved reputation as an engraver. Some of his prints, says Spooner, have become exceedingly scarce in consequence of his custom of destroying the plates after taking off a certain number of impressions.

- 985 DOLL (R., of *Dusseldorf*). "Landscape." ORIGINAL  
WATER-COLOR. In gold frame.

- 986 DORÉ (Gustave, *born 1832*). "The Lion."

ORIGINAL ETCHING by this celebrated Artist.

- 987 DUMONT (Henri). "Salomé."

REMARK PROOF ON PARCHMENT. VERY FINE.

- 988 DUMONT. "La Cruche Cassée." Engraved in mezzotint,  
after GREUZE. Folio.

Printed in bistre.

- 989 DURAN (Carolus, *born 1838*). "Dans la Rosée."

EXQUISITE NUDE etched by Waltner and in oak frame.

"The wherefore of the grand success of Carolus Duran is easily

explained. He makes living beings, and he makes them thus because he so sees them. One feels that when he has a subject under his eyes, he scrutinizes the very soul. With a penetrating look he seizes its dominant passion and this becomes the point of support for the whole work."—EUGENE MONTROSIER.

- 990 DURER (Albert, *born 1471, died 1528*). *La Passione di N. S. GIESV. CHRISTO D'ALBERTO DVRERO di Norembega. 37 woodcuts of the Passion by DURER.* Small 4to, fine old red morocco gilt, gauffered edges (foxed). Venice, 1612

EXTREMELY RARE and from the Meerman Collection. Inserted are the bookplates of W. Combes and J. S. Hall. On the sides stamped in gold is a large and handsome heraldic achievement surmounted by a ducal coronet. The arms are—"in chief a lion rampant and in base quarterly, first and fourth, three fleurs de lys, second and third a bend fusilly."

"In these days of universal scepticism, people are unwilling to consider Albert Durer a wood-engraver; but we hardly like to exclude these masterly engravings from the list of Durer's works. If he did not himself engrave the plates he must have watched over the artists to whom he intrusted them with untiring solicitude."—DUPLESSIS.

- 991 DURER. "The VIRGIN MOTHER Seated, and Embracing the INFANT JESUS."

RARE and FINE IMPRESSION, Bartsch, 35.

"It is chiefly in Durer's engravings that we are able to get an insight into the depths of his character. Perfect in detail and marvelous in execution, each one conveys a lesson often too deep for minds unaccustomed to introspection, unmoved by the questionings and doubts, the hopes and the despair, which afflict a nature dissatisfied with the conditions in which it exists, and striving ever to fathom the surrounding mysteries."—HEATON.

- 992 DURER. "ERASMUS."

VERY FINE IMPRESSION of this RARE and well known portrait. Bartsch, 107.

- 993 DURER. "BILIBALDI PIRKEYMPERI Effigies."

FINE ORIGINAL IMPRESSION. Bartsch, 106.

- 994 DURER. "The Cannon."

SUPERB IMPRESSION. Bartsch, 99.

- 995 DURER. "The Face of JESUS CHRIST."

FINE IMPRESSION. Bartsch, 26.

- 996 EDELINCK (Gerard, *born 1627, died 1707*). "PHILIP DE CHAMPAGNE," after a painting by himself.

VERY RARE and in ebony frame.

A FINE IMPRESSION of this famous engraver's masterpiece. Charles

Sumner, in his article on "The Best Portraits in Engraving," says:—"Gerard Edelinck excelled Nanteuil in genuine mastery. It requires no remarkable knowledge to recognize his great merits. Evidently he is a master, exercising sway with absolute art, and without attempts to bribe the eye by special effects of light."

- 997 EDELINCK. "CHARLES, DUC DE BERRY," and "PHILIPPE, DUC D'ANJOU," after DE TROYE. FINE PAIR. Folio. (2)  
Charles, Duc de Berry, is "a beautiful specimen of the master's manner, particularly in his exquisite treatment of the lace-work at the neck and wrists, and the gold-embroidered coat."
- 998 EDELINCK. "CHARLES D'HOZIER."  
SUPERB folio portrait.
- 999 EDELINCK. Portrait of "CAROLUS LEBRUN."  
RARE PORTRAIT, folio.
- 1000 EDELINCK. Portrait of "JEAN DE LA FONTAINE."
- 1001 EDELINCK. "POMPONE DE BELHEURE, First President of the Parliament of Paris."
- 1002 EDELINCK. "CHARLES PERRAULT, de l'Academie Francaise." FINE PORTRAIT.
- 1003 EDMUNDS (F. W., *born* 1806, *died* 1863). "Sparkling," engraved by ALFRED JONES.
- 1004 EDWARDS (A.). "In Deep Thought."  
PEN AND INK DRAWING in *passee partout*.
- 1005 EDWARDS. "La Sulina."  
ORIGINAL PAINTER'S ETCHING.
- 1006 EICHLER (H.). "Am I Pretty Enough," and Companion. A fine pair of line engravings, proofs. (2.)
- 1007 FIORINI (G. B.). "Repose in Egypt." Folio.  
OPEN LETTER PROOF.
- 1008 FLAMENG (Leopold). "La Source," after INGRES.  
SUPERB INDIA PROOF, PRESENTATION IMPRESSION to Cadart, with SIGNATURE of Flameng and TWO LINES of INSCRIPTION. In white and gold frame.  
"Flameng is really one of those illustrious men whose labors make epochs in the history of the fine arts."—HAMERTON.
- 1009 FLAMENG. "The Blue Boy," after GAINSBOROUGH.  
INDIA PROOF.
- 1010 FLAMENG. "Le Sommeil" and "Le Reveil." (2.)  
INDIA PROOFS of this pair of exquisite etchings.
- 1011 FLAMENG. "Birth of Venus," after CABANEL.

- 1012 FORSTER (François, *born 1790, died 1872*). "La Vierge a la Legende," after RAFFAELLO.

A BRILLIANT IMPRESSION. Forster, the distinguished engraver, was a member of the French Institute, and an Officer of the Legion of Honor. He was a pupil of Langlois. At the age of twenty-four he obtained the grand prize at the "Ecole des Beaux Arts" in 1814. The King of Prussia, being then in Paris with the Allied Sovereigns, granted Forster a pension for two years, to enable him to go to Rome, and gave him also a gold medal. Forster devoted himself to reproducing the works of Raffaello. His plates are remarkable for the skill with which he represented the originals.

- 1013 FORTUNY (Mariano, *born 1838, died 1874*). "Le Choix du Modele," etched by CHAMPOLLION.

BRILLIANT INDIA PROOF BEFORE ALL LETTERS. VERY RARE in this state.

"What Chopin is to music, it appears to us that Fortuny is to art, and both of them have more of the gypsy wildness and strangeness of Spain in their works than of the classical composers of Italy, or of the graceful *esprit* of France."—*London Art Journal*.

- 1014 FORTUNY. "Un Arquebusier," etched by KRATKE. Folio.

REMARK ARTIST'S PROOF ON PARCHMENT.

- 1015 FORTUNY. "The Arab." ORIGINAL ETCHING.

- 1016 FRAGONARD (Nicholas). "The Lovers." Folio.

EXQUISITE 18th CENTURY PROOF LINE ENGRAVING. *Vide* Lot 225 of this Catalogue for a notice of Fragonard.

- 1017 FRANCAIS (François Louis, *born 1814*). "The Old Well."

ORIGINAL ETCHING and PROOF ON INDIA PAPER.

- 1018 FRANKEL. "Theodora."

ORIGINAL PAINTER'S ETCHING, PROOF.

- 1019 FRENCH AND ITALIAN VIEWS, etc. Some COLORED and INDIA PROOFS.

- 1020 GAILLARD (F.) "THE ORLEANS MADONNA."

INDIA PROOF and VERY RARE.

Gaillard is one of the greatest of the Parisian school of modern etchers. He ranks with Buhot and Desbrosses. Gaillard's etchings are the wonder of his craft. And no wonder, for in London and Paris connoisseurs pay two and three hundred dollars a piece for examples of his burin. He is most minute and careful in his details even to microscopism. The sharpness of his burin makes him a Rembrandt of the new school. His "Tete de Cire" after Raffaello, of which an impression will be found below, was the admiration of the critics on account of the conscientious detail work bestowed on a little etching.



176 *THE LENOX-KENNEDY COLLECTION.*

1021 GAILLARD. "L'Homme à l'Œillet," after VAN EYCK.  
 VERY FINE and one of the MOST WONDERFUL specimens of "dry  
 point" work ever executed.

1022 GAILLARD. "Le Crepuscule."  
 INDIA PROOF. VERY RARE.

1023 GAILLARD. "Tete de Cire," after RAFFAELLO.  
 INDIA PROOF of EXTREME RARITY.

1024 GAILLARD. Portrait of "LEO XIII."  
 VERY RARE.

1025 GAILLARD. Portrait of "HORACE VERNET," after  
 DELAROCHE.  
 VEEY RARE.

1026 GAILLARD. "CHRIST," after REMBRANDT.  
 VERY RARE.

1027 GALERIE DURAND-RUEL. Recueil d'Estampes  
 gravée à l'Eau Forte. *Illustrated with 200 etchings.*  
 Thick large 4to, half red morocco, top edge gilt.

Paris, 1873

This SUPERB VOLUME contains a fine collection for amateurs  
 of etchings by or after Corot, Rousseau, Daubigny, Diaz, Le Rat,  
 Delacroix, Millet, Dupre, Rosa Bonheur, Gaucherel, Flameng, Lefort,  
 Troyon, Descamps, Courbet, &c.

1028 GALERIE OPPENHEIM. Catalogue des Tableaux de  
 l'Ecole Moderne, Tableaux Anciens, &c. *Illustrated with*  
*etchings by FLAMENG, MONGON and others.* Large 8vo,  
 half cloth, totally uncut. Paris, 1877

1029 GARAVAGLIA. "Ego Dilecto Meo," after CARLO  
 DOLCI. BRIGHT IMPRESSION.

1030 GARDNER (Elizabeth). "La Financée."  
 PEN and INK DRAWING in passe partout.

"Miss Gardner (a native of Exeter, New Hampshire) as usual  
 stands out well from all rivals among the lady artists resident in Paris  
 and this year she bids fair to produce a conception as exquisite as her  
 thoughtful and finished painting of 'Corinne.' 'Ruth and Naomi'  
 is the subject which Miss Gardner has chosen and her manner of  
 treating it shows all the careful work and brilliant imagination which  
 have already stamped her pictures with the warranty of genius."—  
*London Daily News.*

1031 GAUCHEREL (Leon, born 1816). "The Sea."

ORIGINAL ETCHING, by this pupil of Viollet-le-Duc. He is as  
 famous as a water colorist as an engraver.

- 1032 GAUJEAN. "Souvenirs," after CHAPLIN.

PROOF BEFORE LETTERS on JAPAN PAPER, printed in colors from the copper-plate. A beautiful production and curious as an example of the almost lost art of printing in several colors from copper.

- 1033 GAUJEAN. "The Cherry Girl," after RUSSELL.

JAPAN NEEDLE PROOF ETCHING.

- 1034 GAUTIER (Lucien). "Notre Dame de Paris."

JAPAN SIGNED ARTIST'S PROOF. Folio.

- 1035 GAUTIER. "La Sainte Chapelle."

JAPAN PROOF. Folio.

- 1036 GAUTIER. "Notre Dame de Paris."

FINE PROOF ETCHING. Folio.

- 1037 "GAVARNI," *i. e.*, GUILLAUME SULPICE CHEVALIER (born 1804 and died 1866). "Une Lorette."

ORIGINAL CRAYON AND BRUSH DRAWING in passe partout with gilt mount. This effective sketch represents a lady of the Quartier Breda in a fancy dress and alone in a sequestered spot. She is habited in a male Andalusian costume.

Gavarni, after a visit to the Pyrenees, wrote Clement and Hutton in the "Artists of the Nineteenth Century"—"returned to Paris in May, 1828. During the year after his return he studied every phase of Parisian life; his curiosity was insatiable, and he sketched continually, but he earned little money, and was beginning to be very anxious about his future, when a friend suggested that he should show some of his water-colors to Susse, the picture dealer. This he did and Susse declared himself ready to purchase them if they were signed; after a moment's thought the artist took a pen and wrote 'Gavarni,' and from that moment the name inscribed on the register of his baptism was lost. Immediately his sketches were in fashion . . . . The name of Gavarni will live beside that of Balzac; both studied life seriously—the one commenced in writing what the other completed by illustrating."

- 1038 GEROME (Jen Leon, born 1824). "Un Senatour Romain."

RARE ORIGINAL ETCHING by this celebrated painter.

"Gerome will be in vogue as long as he lives."—*E. About*.

- 1039 GEROME. "The Smoker." ORIGINAL ETCHING.

- 1040 GERY-BICHARD. *Six facetious etchings for illustration of the "Contes de Voisenon."* Small 4to, boards.

Paris, 1880

- 1041 GHISI (Giorgio, *born 1524*). "Apollo on Mount Parnassus surrounded by the Muses, who are Playing Different Instruments."

RARE and FINE OLD IMPRESSION. Bartsch, 58. Ghisi only engraved twenty plates. He was the pupil of his father, whom he greatly surpassed as an engraver, especially in harmony of effect Ghisi's outline of the nude was very correct. His works are highly valued, and fine impressions of them are rare.

- 1042 GIFFART (Pierre, *born 1648*). "LOUIS LE GRAND."

FINE IMPRESSION of this rare folio Portrait of Louis Quatorze, who thought so much of Giffart, that he made him "engraver to the King."

- 1043 GIRARDET (E.). "The Baby Master." INDIA PROOF.

- 1044 GIROUX (C.). "Study of Head."

INDIA PROOF of ORIGINAL ETCHING.

- 1045 GONDOLFI (M.). "Cupid at Rest."

NEEDLE PROOF on INDIA PAPER of this FINE LINE engraving.

- 1046 GONDOLFI. "La Magicienne Circé." FINE.

- 1047 GOYA. "Bull Fight." ORIGINAL ETCHING.

- 1048 GOYA. "Le Coup de Grace." ORIGINAL ETCHING.

- 1049 GRAVESAND (Storm van). "View in Holland."

JAPAN PROOF of this ORIGINAL ETCHING.

- 1050 GREAT MASTERS.—A Series of 20 Embossed Tableaux in relief. In cloth portfolio.

- 1051 GUERARD (Henri). "Water Drinker," after MANET.

TRIAL PROOF of one of Guerard's etchings and showing unmistakable evidence of the power of that leader of the "Painter-etchers" of Paris. There are only a few of this latest school who can hold a cigarette in one hand and finish an etched plate with the other before the cigarette is consumed. Such a one is Guerard.

Buhot, Desbrosses and Goeneutte are the only real rivals of Guerard in their genre. Theodore Child wrote as follows of Guerard's work, shown in the "Exposition des Peintres-Graveurs," in Durand-Ruel's Galleries in Paris last January—"Henri Guerard's productions have long received the consideration of the critics and of the connoisseurs—he is a searcher after novelty, a creator of much imagination and as clever a master of all the technique of eau-forte as Jacquemart, and that is saying a good deal."

- 1052 GUERARD. "The Cup of Milk."

ORIGINAL PAINTERS ETCHING. Proof.

- 1053 GUERARD. "Crystal Vase." STAMPED PROOF.

- 1054 GUERARD. "Venetian Glass Drinking Mug." FINE PROOF.
- 1055 GUERARD. "Beaching the Net." JAPAN PROOF.
- 1056 GUERARD. "My Mother."  
PROOF BEFORE LETTERS. After WHISTLER.
- 1057 GUIDO RENI (*born 1575, died 1642*). "Ecce Homo," engraved in line by DELAFORGE.  
INDIA PROOF. No. 57 of 75 printed of this very beautiful line engraving.
- 1058 GUTTENBERG AND LANGLOIS. "Madonna and Child." PROOF.
- 1059 HADEN (Francis Seymour, *born 1818*). "Egham Lock."  
FIRST STATE and in *passe partout*.  
"Francis Seymour Haden is an artist of rare endowment and consummate practical skill. . . . In a few weeks one of the busiest surgeons in London found himself one of its most celebrated artists. . . . A never ending subject of wonder to me in Haden's work is that it is not only art, but pure art—art reigning unopposed in its own realm." HAMERTON.
- 1060 HADEN. "Old Chelsea, out of WHISTLER's Window."  
FIRST STATE, in *passe partout*.
- 1061 HADEN. "Fulham."  
FINE IMPRESSION on JAPAN PAPER.
- 1062 HADEN. "Bords de la Tamise."
- 1063 HADEN (S.). "Rookery."  
One of Haden's most scarce etchings. Plate destroyed.
- 1064 HARTMANN (F.). *Catalogue de Tableaux Modernes. Illustrated with etchings by COUNTRY, GAUJEAN, CHAMPOLLION, GREUX and others after the works of great modern French artists.* Large 4to, sewed. Paris, 1881
- 1065 HEDOUIN (Edmond, *born 1819*). "Silence et Nuits ses Bois." ORIGINAL ETCHING.
- 1066 HENRIQUEL-DUPONT (L. P., *born 1797*). "PETER THE GREAT," after PAUL DELAROCHE.  
SUPERB INDIA PROOF of one of the masterpieces of Henriquel-Dupont, who was made a member of the French Institute and an officer of the Legion of Honor in recognition of his fame as an engraver. He studied under Bervic and Pierre Guerin. Henriquel-Dupont's reproduction of the "Hemicycle," after Paul Delaroche, cost him ten years of labor and is one of his celebrated works.

- 1067 HENRIQUEL-DUPONT. Portrait of "RACHEL, the Celebrated Tragedienne." (2)  
 VERY RARE and in TWO STATES.
- 1068 HOLLAND. AN ALBUM WITH 50 PHOTOGRAPHS, ILLUSTRATIVE OF REMARKABLE PLACES AND SCENERY IN HOLLAND. Oblong 12mo, half morocco, gilt edges.
- 1069 HOWARD. "Revolte."  
 ORIGINAL PAINTER'S ETCHING.
- 1070 HUET (Paul). Catalogue des Tableaux, Esquisses, Etudes, Dessins par HUET. *Etched portrait.* 4to, sewed. Paris, 1878
- 1071 HUNT (Leigh). "Shipping in Harbor." ORIGINAL ETCHING.
- 1072 ITALIAN COSTUMES. ORIGINAL WATER-COLORS. (6)
- 1073 JACKSON (John Baptist). "Descent of the HOLY GHOST," after TITIAN.  
 VERY RARE. Large wood engraving, printed in sepia. The above is the best of the wood engravings that Jackson printed in chiaroscuro in imitation of the drawing of the great masters and which he produced in the year 1745 in Venice, where, although an Englishman, he settled and practiced engraving with considerable success.
- 1074 JACOBÉ (John). "The Life School," after QUADAL.  
 ARTIST'S PROOF. SUPERB LARGE MEZZOTINT ENGRAVING and in SPLENDID CONDITION. It measures 31 inches by 24. In ebony and gold frame.
- 1075 JACQUE (Charles Emile, *born* 1813). "A Duet in the Quartier Latin."  
 NEEDLE PROOF AND MAGNIFICENT IMPRESSION of this RAREST of Jacque's etchings. At a Paris sale in 1872 the exceedingly rare proof etching of his "Girl Knitting" sold for \$820.
- 1076 JACQUE. "Souricière—Mice in a Trap."  
 BEAUTIFUL PROOF ON JAPAN PAPER.  
 "The time is long past when Charles Jacque gave for a few francs engravings that now sell at fabulous rates. . . . Naturalist I have called him, and in fact he does work from nature. His admirable 'Souricière,' of rare vigor and powerful in color, that was engraved for the *Gazette des Beaux Arts*, was made one day when, as he was about to set the trap, he found that the compartments were filled. He immediately went to work, and so this picture was made."—JULES CLARETIE.
- 1077 JACQUE. "Croquis." Ten small etchings on one plate.  
 PRIVATELY PRINTED and VERY RARE.

- 1078 JACQUE. "Sous Bois."  
VERY RARE. EARLY PROOF.
- 1079 JACQUE. "Woman Churning Butter." FINE PROOF.
- 1080 JACQUE. "Ploughing." INDIA PROOF.
- 1081 JACQUE. "Guitar Player." INDIA PROOF.
- 1082 JACQUE. "Farmhouse." JAPAN PROOF.
- 1083 JACQUE. "Kitchen Interior." JAPAN PROOF.
- 1084 JACQUE. "In the Fields." JAPAN PROOF.
- 1085 JACQUEMART (Jules Ferdinand, *born* 1837, *died* 1880).  
"La Pivouine." ORIGINAL ETCHING.  
"Jules Jacquemart compelled etching to say what it had never been able to say before. With the point of his needle he expresses the density of porphyry; the coldness of porcelain; the insinuating surface of Chinese lacquer; the transparent and imponderable *finesse* of Venetian glassware; the reliefs and the chased lines of the most delicate works of the goldsmith, almost imperceptible in their slightness; the polish of iron and steel; the glitter, the reflections and even the sonority of bronze; the color of silver and of gold, as well as the lustre of the diamond, and the appreciable shades of the emerald, the turquoise and the ruby."—CHARLES BLANC.
- 1086 JACQUEMART. "Crystal Cup."  
NEEDLE PROOF and FINE IMPRESSION.
- 1087 JACQUEMART. "Venetian Glass."  
NEEDLE PROOF and FINE IMPRESSION.
- 1088 JACQUEMART. "Souvenirs de Voyage."  
ORIGINAL ETCHING and RARE.
- 1089 JACQUEMART. "Armor."  
EXQUISITE NEEDLE PROOF of this etching and VERY RARE.
- 1090 JACQUEMART. "Open Air Reception of EMPRESS EUGENIE and PRINCE IMPERIAL."
- 1091 JACQUEMART. "Les Amateurs d'Estampes."
- 1092 JAZET. "GENERAL LASALLE," after GROS. Fine folio portrait.
- 1093 JOHANNOT (Tony). "The Bride." ORIGINAL SEPIA DRAWING.
- 1094 JOHNSTON (A., *born* 1815). "Sunday Morning," engraved by FREDERICK BROMLEY.

- 1095 JONGKIND (Johan Barthold, *born about 1822*). "Antwerp Harbor."

JAPAN PROOF of this ORIGINAL ETCHING. Charles Baudelaire in "L'Art Romantique," calls Jongkind "a charming and candid artist," and speaks of his etchings as "abbreviations of his paintings," and sketches which amateurs who are accustomed to find the soul of an artist in his most rapid scrawls—*gribouillages*—will know how to read.

- 1096 JONGKIND. "Mill near Rotterdam."

JAPAN PROOF of ORIGINAL ETCHING.

- 1097 JONGKIND. "Batavia." Original Etching.

- 1098 JUNDT (Gustave, *born 1830*). "Incroyables."

ORIGINAL ETCHING, PROOF. 100 impressions only. Plate destroyed.

- 1099 KELLERHOVEN (F.). *Chefs d'Œuvres des Grandes Maitres, Reproduits en Couleur, Texte par A. MICHIELS. Illustrated by brilliantly printed plates in gold and colors, after paintings by various Dutch and Italian masters.* Imperial folio, in half morocco portfolio.

- 1100 KNIGHT (H. Gally). *Sketches in the East. A series of 46 highly finished WATER-COLOR DRAWINGS, executed by hand from original sketches by H. GALLY KNIGHT.* Oblong 4to, half morocco.

With the artist's autograph note on fly-leaf.

- 1101 KNIGHT. *Sketches in Spain and Sicily. Comprising 50 beautiful water-color drawings, illustrative of interesting edifices and localities, picturesque scenery, etc., executed by hand from original sketches by H. GALLY KNIGHT.* Oblong 4to, half morocco.

Autograph note by the artist on fly-leaf, dated 1845.

- 1102 LALAUZE (Adolphe). "La Verite," after BAUDRY.

EXQUISITE NEEDLE PROOF on JAPAN PAPER of this delightful work of art. "Truth," a beautiful nude and mirror in hand is seated on the side of a well, while Cupid holds her habiliments.

- 1103 LALAUZE. "Children."

A FINE SET OF ORIGINAL ETCHINGS.

- 1104 LALANNE (Maxime, *born 1827*). "View in Holland."

One of the Artist's RAREST little Etchings.

"No one ever etched so gracefully as Maxime Lalanne. The merit of gracefulness is what chiefly distinguishes him. There have been etchers of striking originality, but there has never been an etcher equal to him in a certain delicate elegance from the earliest times till now. He is also essentially a true etcher; he knows the use of the free line and boldly employs it on due occasion."—HAMERTON.

1105 LALANNE. "Le Pont des Arts."

ORIGINAL ETCHING PROOF.

1106 LAMBERT (Eugene). "Une Famille de Chats."

PROOF ON PARCHMENT of this VERY FINE ETCHING.

"The cats of M. Louis Eugène Lambert are as usual the most attractive and characteristic reproductions of animal life to be found in the Salon."—*Art Journal*, 1878.

1107 LANSYER (Emanuel, *born* 1855). "The Fountain."

ORIGINAL ETCHING and PROOF by this pupil of Courbet and Harpignies.

1108 LARMESSIN (N. de, *born* 1684, *died* 1755). "WILLIAM COUSTOU, Sculptor to the King."

RARE. Engraved by Larmessin for his reception to the Academy. Larmessin was engraver to the King of France and member of the Royal Academy.

1109 LASALLE (R. de). Catalogue des Tableaux Anciens. *Etchings* by GREUX, CHAMPOLLION and HEDOUIN. Large 8vo, sewed. Paris, 1881

1110 LAUGIER (Jean Nicholas, *born* 1785). "La Belle Jardinière," after RAFFAELLO.

INDIA PROOF and No. 15 of 50 Impressions taken of this exquisite line engraving of this celebrated Madonna, Raffaello's masterpiece.

1111 LAWRENCE (Sir Thomas, *born* 1769, *died* 1830). "Infancy."

Engraved by F. C. Lewis, and TINTED in fac-simile of the original. In passe partout.

1113 LAWRENCE. "Girlhood."

BEAUTIFUL ENGRAVING, TINTED in fac-simile of the original. In passe partout.

1114 LAWRENCE. "The Lovely Sisters."

COLOR FAC-SIMILE, engraved by Lewis.

1115 LEBRUN (Jean Baptiste Topino). "The Crucifixion," engraved by BURDET.

PROOF BEFORE LETTERS ON INDIA PAPER of this art creation of the celebrated painter Lebrun, who was a pupil of David and who involved in a conspiracy against the life of Napoleon, while First Consul, was condemned to death in 1801.



- 1116 LE BRUN (Marie Louise Elisabeth Vigée, *born* 1755, *died* 1842). "La Femme au Manchon," etched by JASINSKI.

JAPAN SIGNED ARTIST'S PROOF after the famous painting in the Louvre, by Madame Le Brun who was honored by admission to the Academies of Paris, Bologna, St. Luke at Rome, Berlin, St. Petersburg, Geneva and others. During her ninety years of life, she painted 662 portraits, 15 compositions and 200 landscapes; her heads are much in the style of Greuze, whose style she accepted as her "metier," after copying the works of Rubens and Rembrandt. Her portraits of Marie Antoinette, Madame de Stael, Lady Hamilton, Lord Byron and George the Fourth are world famous.

- 1117 LEFEVRE (A.). "The Sleep of ANTIOPE," after the famous painting in the Louvre by CORREGGIO.

OPEN LETTER PROOF ON INDIA PROOF.

- 1118 LEFEVRE (Jules). "DIVA VITTORIA COLONNA," etched by JASINSKI.

REMARK JAPAN PROOF.

Vittoria Colonna was born in 1490 and died in 1547. She was the most celebrated and admired woman of her age for the elevation of her character, her intellectual gifts and personal beauty. After the death of her husband Ferrante Francesco, Marquis of Pescara—"a deep all pervading sorrow overspread Vittoria's life, a sorrow which she found strength to bear in her religious disposition and the noble aspirations of her mind. During the twenty-two years that she survived her husband, her loving soul devoted a constant homage to his memory and to all that enhances and adorns the mind as shown by her beautiful poems—"Rime Varie" and "Rime Sacre e Morali"; and her actions were in harmony with her thoughts and feelings. Now recruiting her moral health in the retirement of a cloister at Rome, Orvieto or Viterbo; now surrounded in her modest privacy by the good and the learned; now affording solace and help to the needy; she devoted herself to all the nobler charities of life. Contarini, Reginald Pole, Tasso, Ariosto, Michael Angelo and such like held her in the highest admiration. Nothing is more touching than the pure feeling of love that animated the latter for her spiritual loveliness both during her life and after her departure from the world.

- 1119 LEFORT (H.). "Spring" and "Autumn," after A. STEVENS. In cherry frames (2)

- 1120 LEGROS (Alphonse). "The Choristers."

PAINTER'S TRIAL PROOF ETCHING BY THIS CELEBRATED ARTIST. Printed by the painter himself. Legros's Etchings were exhibited at the Grolier Club.

"Bold and strong in his style, he [Legros] is a proof that the artist

never ceases to be true. He has never flattered either the taste or tendencies of his time; it is thus that he has remained himself, and that in each one of his impressions he has subordinated the form to an original and powerful thought."—CHARLES GUELLETTE.

1121 LEGROS. "The Upset Cart."

HOLLAND PROOF of this ORIGINAL ETCHING.

"To my mind the greatest of the engravers represented is Alphonse Legros who has been for many years established in London. Legros is a great draughtsman, an aristocratic intelligence, and an engraver whose severity of method reminds one of the splendid masters of the Renaissance."—THEODORE CHILD.

1122 LEGROS. "Repos." Original Etching.

1123 LELOIR (Louis Alexandre). "Spring."

ORIGINAL PEN AND INK DRAWING of Louis Leloir in *passe partout* by the famous artist of "The Temptation of St. Anthony."

1124 LELOIR. "Un Gentilhomme."

ORIGINAL ETCHING and the only one done by him. Neatly framed in white and gold.

1125 LELOIR. "Un Cavalier de LOUIS XIII."

PARCHMENT PROOF, SIGNED and REMARK. Etched by Alf. Boilet.

1126 LELOIR. "A Spanish Lady," etched by ALF. BOILET.

PARCHMENT PROOF, SIGNED and REMARK, companion to the preceding beautiful etching.

1127 LELY (Sir Peter, *born 1617, died 1680*). "NELL GWYNNE," engraved by S. VALCK.

FINE ORIGINAL IMPRESSION of this early line engraving, beneath which are the lines:—

"The Sculptor's part is done, the features hilt  
Of Madame Gwin, No Arte can shew her Witt."

*Vide* "Part the Third—MINIATURES" in this catalogue for an original painting of "Nell Gwynne," by Lely, of whom an account is there given, and whose female portraits Spooner says—"surpass those of Vandyck."

1128 LE NAIN (L.). "Dramatic Attitudes."

ORIGINAL PEN AND INK DRAWINGS. A series of six on one mount and framed.

These highly finished gems of Le Nain are full of dramatic gesture.

1129 LEROUX (J. M.). "Une Femme Hydropique," after GERARD DOW. Folio.

BRILLIANT PPOOF BEFORE ALL LETTERS.

- 1130 LEVASSEUR (J. C., *born 1734, died 1816*). "Madonna and Child," after MIGNARD.

EXQUISITE INDIA PROOF by this famous pupil of Beauvarlet.

- 1131 LEYS (Baron J. A. H., *born 1815, died 1869*). "Promenade Hors les Murs."

ONLY ONE HUNDRED PRINTED of this RARE PAINTER'S ETCHING.

"The genius of Baron Leys, however, is of so diversified a character that he can mould it into any form and adapt it to any purpose—to the humorous or the pathetic, to the grandeur of history or the incidents of ordinary social life; and his pencil portrays with equal truth, vigor and delicacy the art of an age long passed away, and that of his own time."—JAMES DAFFORNE.

- 1132 LIVRE D'Or du Salon, de Peinture et de Sculpture. *Illustrated with 15 etchings engraved by BOILVIN, CHARPENTIER, GREUX, etc.* 8vo, paper. Paris, 1880

- 1133 LLOYD (H. S.). "English Rural Scenes."

ORIGINAL WATER COLOR in bronze frame.

- 1133\* LLOYD. "Seely Church, Kent."

ORIGINAL WATER COLOR DRAWING.

- 1134 LONGHI (Giuseppe, *born 1766, died 1831*). "BONAPARTE à la Bataille d'Arcole."

BRILLIANT OLD IMPRESSION of this RARE, scarce Napoleon Portrait.

Few engravers have excelled Longhi in the first great principle of his school—that an engraver should make the means subservient to the end, and not the end to the means. He also excelled in *chiaro-scuro*. Previous to the restoration of the Bourbons, the great Napoleon ordered Longhi to engrave and superintend the production of the superb work entitled "Fasti di Napoleone il Grande" after the designs of Appiani. Six of the plates were entirely engraved by Longhi, in what the Italians call "Semilibero," *i. e.*, semi-free, in imitation of painting. The work was prosecuted at Napoleon's expense until—his abdication when it is said its further progress was forbidden and the plates destroyed. By whosoever order this sacrilege was committed it shows a littleness and baseness of soul, incapable of appreciating genius, or of performing any nobler deeds than those of a Tarquin or Nero."

- 1135 LUCAS (Alfred). "Pot Luck" and "Gin and Bitters."

(2)

Two good animal pieces after J. Bateman.

- 1136 LUCAS VAN LEYDEN (*born 1494, died 1533*). "Ecce Homo."

RARE. Bartsch 71. Lucas Van Leyden learnt engraving with an armorer and goldsmith, and gave early proof of talent. When he was fifteen years of age he engraved his first plate. Lucas knew Albert Durer, and when that great artist visited Antwerp, in 1520, exchanged some engravings with him, but he did not borrow so much from the illustrious German as other contemporary artists. He retained his original style of interpreting nature, and his mode of engraving remained unchanged. He took his models from those around him, and did not hesitate to dress the Queen of Sheba, Esther, or Dalilah in the costumes of the richer classes of Holland. His "Ecce Homo" may be considered one of his chief compositions from an artistic point of view, but it is also full of another kind of interest. The scene is laid in the public square of a Flemish town, surrounded by gabled houses; and here, indifferent to historical truth, the engraver has given the executioners and spectators the costumes of his own age. We are therefore indebted to him for a very important record of the manners and costumes of the people of the Netherlands in the first half of the sixteenth century.

- 1137 LUCAS VAN LEYDEN. "The Resurrection of LAZARUS."

RARE. Bartsch, 42.

- 1138 MCARDELL (James, *born 1710, died 1765*). "REMBRANDT'S Mother Reading," after REMBRANDT.

FINE IMPRESSION of this BEAUTIFUL MEZZOTINT and in white and gold frame. Impressions of all the prints of McArdell are very rare.

- 1139 MCARDELL. "RUBENS, Wife and Child."

BRILLIANT MEZZOTINT PROOF BEFORE ALL LETTERS, after the original of Rubens. In gold Florentine frame.

- 1140 MAKART (Hans, *born 1840*). "Entry of CHARLES THE FIFTH into Antwerp," etched by LALAUZE.

SUPERB INDIA PROOF of this exquisite etched rendering of the masterpiece of Makart.

"Herr Makart, by birth Austrian, but trained under Piloty, is imbued with the romance and voluptuousness of Venezia. He is, in fact, the Veronese of Vienna. It is more than doubtful if Paul Veronese had not enthroned 'Venice crowned by Glory,' whether Herr Makart would ever have painted 'Venice doing Homage to Catarina Cornaro.'"—J. BEAVINGTON ATKINSON.

- 1141 MANET (Edouard, *born 1833*). "Spanish Lady."

RARE PAINTER'S ETCHING.

Zola has made Manet popular in France, and in America he is known as the illustrator of Poe's "Raven."

- 1142 MARC ANTONIO (*born 1487, died 1539*). "Triumph of Galatea," after RAFFAELLO.

SUPERB OLD IMPRESSION. Bartsch, 350.

The lasting fame of Marc Antonio is evidenced by the fact that his celebrated engraving of the portrait of Aretino sold a few years ago in London for £1,000, *i. e.*, \$5,000.

The "Triumph of Galatea" is one of those engravings in which as Lanzi says—"Raffaello not only assisted Marc Antonio with his advice, but that he might devote his whole time to engraving, he permitted his own grinder of colors, Baviera, to manage the press."

- 1143 MARC ANTONIO. "The Vintage."

FINE IMPRESSION. Bartsch, 306.

"Marc Antonio is justly regarded as one of the most extraordinary engravers that have ever appeared. The purity of his outlines, the beautiful character and expression of the heads, and the correct drawings of his extremities, establish his merit as a perfect master in design."—SPOONER.

- 1144 MARTIN (John). "Death of ABEL," and other Scriptural pieces. (7)

- 1145 MASSANA (P.). "The Card Players." PARCHMENT PROOF.

- 1146 MASSARD (J. B. R., *born 1775*). "La Joconde," after LEONARDO DA VINCI.

Massard studied design in the school of David. He was an excellent artist and ranks high as an engraver. Massard engraved many of the plates for the beautiful editions of Virgil and Racine published by Didot, and some of those in the "Musée Française." Among his most esteemed works are "St. Cecilia," after Raffaello, "Apollo and the Muses," after Giulio Romano, and the above.

- 1147 MASSARD (L.). "The Nativity."

FINE INDIA PROOF. After the famous painting by Murillo in the Louvre.

- 1148 MASSON (Antoine, *born 1636, died 1700*). "LE COMTE D'HARCOUR," called "Le Cadet de la Perle," after MIGNARD.

SUPERB LINE ENGRAVING. Masson's masterpiece and exhibiting excellent lace effects, etc.

Masson was brought up as an armorer and first exercised the burin by engraving ornaments on steel. Later he painted portraits. As an engraver, however, "he gained much greater eminence, and some of his portraits have scarcely been surpassed. His plates are executed almost entirely with the graver, which he handled with surprising firmness and facility and at the same time with the greatest delicacy."

- 1149 MASSON. Portrait of "JAC. NICOLAS COLBERT."  
FINE IMPRESSION of this MAGNIFICENTLY engraved folio portrait.
- 1150 MASSON (A.). "The Return from the Fields." Folio.  
REMARK, SIGNED and JAPAN PROOF ETCHING.
- 1151 MEISSONIER (Jean Louis Ernest, *born* 1813). "Le Rapport."  
PROOF ON INDIA PAPER of ONE OF VERY FEW ETCHINGS BY MEISSONIER.  
"The etchings of Meissonier are few, and the proofs of them are singularly rare. There is scarcely a cabinet which offers them to the curiosity of amateurs. They are engraved with an extremely fine point, one would almost say with the point of a needle. But the effect is large, because the niceness of the detail loses itself in the mass, and renders, with most astonishing skill, the appearance of everything, the epidermis of each object."—PHILLIPPE BURTY.
- 1152 MEISSONIER. "PUNCHINELLO."  
ORIGINAL and VERY RARE.
- 1153 MEISSONIER. "Un Cavalier Sous LOUIS XIII.," etched by GILBERT.  
REMARK PROOF on PARCHMENT.
- 1154 MEISSONIER. "The Amateur Artist," etched by BICHARD.  
BRILLIANT JAPAN PROOF.
- 1155 MEISSONIER. "1814," engraved by JULES JACQUET.  
In white and gold frame.
- 1156 MEISSONIER. "L'Audience."  
INDIA PROOF, and in white and gold frame.
- 1157 MEISSONIER. "The Smoker," in cherry frame.
- 1158 MEISSONIER. "Soldiers Drinking," etched by NARGÉOT.
- 1159 MERYON (Charles, *born* 1821 and *died* 1868). "Le Petit Pont."  
RARE ORIGINAL IMPRESSION on INDIA PAPER.  
"Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Durer and Rembrandt live forever."  
—HAMERTON.
- 1160 MERYON. "La Pompe Notre Dame."  
FINE OLD IMPRESSION.
- 1161 MERYON. "The Old Louvre." PROOF.

1162 MERYON. "Tourelle Rue de L'Ecole de Medecine."  
RARE.

1163 MERYON. "Passerelle Pont au Change." RARE.

1164 MERYON. "Ministere de la Marine." RARE.

1165 MERYON. "San Francisco."

Meryon's largest etching. Meryon early in life was a naval officer — "he visited remote shores, sailing even round the world, and always employing his leisure hours in sketching everything of interest that came in his way." It was while on one of these voyages he made the drawing of San Francisco, from which he afterwards executed his wonderful etching of that city.

1166 MICHELIN. "Souvenir."

RARE PAINTER ETCHING PROOF.

1167 MILLET (J. F., *born 1814, died 1875*). "La Bergère,"  
etched by DAMMAN.

EXQUISITE ARTIST'S PROOF on JAPAN PAPER, and SIGNED. A companion piece to the "The Angelus," impressions of which sell for \$500 apiece. In antique oak frame, with deep bronze panel.

1168 MILLET. "The Spinner."

ORIGINAL ETCHING by MILLET, the PLATE of which was DESTROYED. It represents a woman herding her goats, spins her thread while walking from left to right. Lebrun Catalogue, No. 21.

1169 MILLET. "A Woman Feeding a Child."

ORIGINAL ETCHING by Millet. Millet's daughter and her baby served as the model for this plate. See Lebrun's Catalogue, No. 18.

1170 MILLET. "The Sower."

JAPAN PROOF.

1171 MILLET. "Come to Papa," PROOF and by GREUX.

1172 MISCELLANEOUS COLLECTION OF COLORED  
LITHOGRAPHS, ENGRAVINGS, etc. In an old half  
vellum portfolio.

1173 MONGIN (A.). "The Princes in the Tower," after PAUL  
DELAROCHE.

SUPERB PARCHMENT NEEDLE PROOF of this famous work of art.

1174 MONTEGUT (L.). "Love in the Moon," etched by  
JASINSKI.

REMARK JAPAN PROOF.

This delightful conception is in itself a romance of love by the light of the moon. But in this case, however, it is the moon itself that is

loved, for out of her pellucid depths has appeared a vision of the lady love of a gallant troubadour, who, guitar on back, is with uncovered head, saluting in rhapsody the nude form of his beloved.

- 1175 MORGHEN (Raphael Sanzio, *born* 1758, *died* 1833).  
"Madonna del Gran Duca," after RAFFAELLO.

EXTREMELY RARE OPEN LETTER PROOF by this pre-eminent engraver. Neatly framed in white and gold. Raphael Morghen, the best known and one of the most celebrated engravers of modern times, needs no eulogy here.

This print was originally sold for twenty scudi, but its value has so much increased that certain impressions have sold of late years for several hundred dollars. All the prints of Morghen have been described in a very able manner by Mr. F. R. Halsey in his *Catalogue Raisonné*, to which exhaustive book we refer those of our readers who may want any information on this subject. Many years since the late Duke of Buckingham paid one thousand two hundred pounds for a collection of the works of Raphael Morghen. What would such a collection sell for now?

Lot 1230, Richomme's "La Vierge au Livre," is framed as a companion to the above. They make a beautiful pair.

- 1176 MORGHEN. "Apollo and the Muses on Mount Parnassus," after MENGES.

FINE OLD IMPRESSION "BEFORE THE FIG-LEAF."

- 1177 MORGHEN. "Diana Hunting."

FINE OLD IMPRESSION. Companion piece to the above.

- 1178 MORGHEN. "Dance of the Muses," after NICOLAS  
POUSSIN. Folio.

BRILLIANT IMPRESSION.

- 1179 MORGHEN. "LORENZO DE MEDICI," after VASARI.

OPEN LETTER PROOF.

- 1180 MORGHEN. "MARIA MAGDALENA," after MURILLO.

OPEN LETTER PROOF.

- 1181 MORGHEN. Portraits of "DANTE" and "PETRARCH,"  
after TOFANELLI; "TASSO" and "ARIOSTO," after PIETRO  
ERMINI. (4)

OPEN LETTER PROOFS.

- 1182 MORGHEN. "Portrait of RAFFAELLO SANZIO," after  
himself.

GOOD IMPRESSION.

- 1183 MORIN (François-Gustave, *born* 1809). "A Sentimental  
Walk."

ORIGINAL ETCHING. VERY SCARCE. 100 IMPRESSIONS ONLY  
TAKEN AND PLATE DESTROYED.



- 1184 MOSLER (Henry). "Old Women."

PEN and INK DRAWING, fragment from "Les Accordailles." In *pas de partout*.

- 1185 MULLER (Christian Friedrich von, *born 1782, died 1816*). "La Madonna di San Sisto," after RAFFAELLO. Large folio.

BRILLIANT IMPRESSION of this MASTERPIECE. In gold Florentine frame. Sold at the Morgan sale for \$500 unframed.

Muller's—"last and greatest work was the 'Madonna di San Sisto,' after the picture by Raffaello in the Dresden Gallery. He had received a commission from Rittner, the celebrated printseller of Dresden, to engrave this work without any limitation as to time or expense. He concentrated all his powers upon it, in the execution of which his soul and existence seemed to be wrapped up. He applied himself incessantly day and night, and being naturally of a sickly constitution, the infallible result of such lengthened and constant application and excitement made its appearance. He lived to finish the plate, but he never saw a finished proof from it. On its completion it was sent to Paris to be printed, and he had just strength enough to permit his being carried to Sonnenstein near Dresden, where he died in 1816, only a day or two before the proof of his plate arrived from Paris. It was suspended over the head of his bier as he lay dead, thus reminding the spectators of the untimely fate of the great master of the original."

- 1186 MUNICH GALLERY.—"MADONNA," "ST. JOHN BAPTIST" and "MARY MAGDALENE," after MURILLO, INDIA PROOFS; "LAURA," after BRONZINO, INDIA PROOF; "ST. JOHN," after CARLO DOLCI, INDIA PROOF; "BLIND BELSARIUS," after GERARD, INDIA PROOF; and others. (12)

- 1187 MURILLO (B. E., *born 1613, died 1682*). A SERIES OF 37 PHOTOGRAPHS FROM THE MOST FAMOUS OF THE ORIGINAL PAINTINGS IN VARIOUS SPANISH ART MUSEUMS. In half morocco portfolio.

- 1188 MYRBACH. "Street Scene."

PEN AND INK DRAWING in *pas de partout*.

- 1189 NANTEUIL (Robert, *born 1630, died 1678*). "LOUIS QUATORZE"; and—"ANNE OF AUSTRIA," by MASSON, after MIGNARD. (2)

SPLENDID PAIR. In ebony and gold frames. The portrait of "Louis XIV." was Nanteuil's masterpiece, and was both "*pinxit et sculpsit*."

Robert Nanteuil in his first productions appears to have imitated the style of Claude Mellan, in single strokes only, without being crossed, but he afterwards adopted a manner greatly superior, which for clearness and beauty of effect, has never been surpassed.

1190 NANTEUIL. "ANNE D'AUTRICHE," after MIGNARD. In ebony frame.

1191 NANTEUIL (Celestin, *born* 1813, *died* 1873). "The Blood of the Giants."

ORIGINAL ETCHING. VERY SCARCE. 100 IMPRESSIONS ONLY, AND PLATE DESTROYED.

Celestin Nanteuil studied under Langlois and Ingres. In 1827 he entered "l'Ecole des Beaux-Arts," where he became a sort of captain among the turbulent students. When a revolt occurred Nanteuil was expelled from the school, which made him a hero with a class, and he became known as one of the leaders of the reformers of art, as they were called.

1192 NAPLES, VESUVIUS, VENICE and other Italian views. Large COLORED AQUA-TINTS. (7)

1193 "NAPOLEON IN EGYPT" and "The Muezzin," after GEROME; Portrait of "PRINCE ALBERT," INDIA PROOF; etc. (6)

1194 OSTADE (Adrian Van, *born* 1610, *died* 1685). "The Debaters."

ADMIRABLE EXAMPLE of the MASTER and a SUPERB IMPRESSION. Bartsch, 19.

Adrian Van Ostade's reputation rests principally upon his works in oils, but as an etcher he holds the foremost rank among those who flourished in the Seventeenth Century. He executed upwards of fifty plates of charming etchings from his own designs, which are justly admired and held by connoisseurs in the highest estimation. Some of them are etched in a bold and spirited manner, and printed without the assistance of the graver. Others are etched and finished with the graver in the manner of Rembrandt.

1195 OSTADE. "The Charlatan."

SUPERB IMPRESSION. This is one of the rarest and most beautiful of the works of Ostade. See Bartsch, No. 43.

1196 OSTADE. "The Grange."

RARE and FINE IMPRESSION. Bartsch, 23.

1197 OSTADE. "The School."

FINE IMPRESSION. Bartsch, 17.

1198 OSTADE. "Geux au des Courbé."

VERY RARE. Bartsch, 20.

1199 OSTADE. "Demanding the Doll."

VERY FINE PIECE. Bartsch, 16.

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- 1200 OSTADE. "Le Coup de Couteau."

VERY RARE. Bartsch, 18.

- 1201 OUDART (Felix). "In the Snow" and "The Stag of St. Hubert." (2)

A PAIR OF ORIGINAL ETCHINGS.

- 1202 PAQUET (L. H. and P.). "ANNE OF AUSTRIA and the DUKE OF BUCKINGHAM."

INDIA PROOF, folio.

- 1203 PENTZ (George, *born 1500*). "The Fall of Carthage."

SECOND STATE and VERY RARE. This is one of the most important of Pentz's works, and good proofs are very rare. *Vide* Bartsch, 86.

Pentz—"studied painting and engraving under Albert Durer . . . His plates are executed with the utmost neatness and delicacy, and though they are wrought with great care and precision, they have nothing of the stiffness and formality which distinguished the production of the artists of his time. His drawing is correct, and the character of his heads is finely expressed. The greater part of his plates are of small size; hence he is reckoned among the 'Little Masters,' as such artists are termed by Connoisseurs, although perfectly competent to execute plates on a large scale, as seen in his print of the 'Taking of Carthage,' after Giulio Romano. While in Italy, in conjunction with Marc Antonio, he engraved several plates after the works of Raffaello. His style of engraving resembles the best manner of Raimondi, though his plates are more delicately wrought and finished."—SPOONER.

- 1204 PERFETTI (A.). "COSMO DI MEDICI." Fine line engraving, after JACOBO CARRACCI.

OPEN LETTER PROOF.

- 1205 POLLÉT. Portrait of "ALFRED DE MUSSET."

TWO STATES. JAPAN PROOFS.

- 1206 PONTIUS (Paul, *born about 1596*). "C. VAN DER GEEST," after VANDYCK.

Paul Pontius became a skilful engraver through the advice and friendship of Rubens, from whose works he engraved many admirable plates. Few engravers have equalled Pontius—"in correct and faithful imitation of their models, and in preserving in his figures the character and expression of the originals. In his fine portraits after Vandyck he seems to have adapted his style to the character of the persons he represented. His plates are executed with the graver, in a clear, bold style."

- 1207 PORPORATI (C. A., *born 1741, died 1816*). "Leda and the Swan." Folio.

FINE TRIAL PROOF BEFORE ALL LETTERS of this EXQUISITE and RARE line engraving.

Porporati was a pupil of Wille and Beauvarlet. The expenses of his education as an engraver were defrayed by the King of Sardinia. Porporati adopted an original style, and was the first of the Italian engravers who availed himself of the elegance and purity of line attained by the use of graver alone. Porporati upon invitation established a school of engraving in Naples, where he employed four years of his life in engraving Raffaello's "Madonna with the Rabbit."

- 1208 PORTRAITS DES HOMMES CÉLÈBRES. 200 *engraved portraits in outline of famous men, with biographical text in French*. 20 parts in two octavo portfolios.

Lille, *n. d.*

- 1209 PRUD'HON (Pierre Paul, *born circa 1760, died 1823*). "Study of Head," by GILBERT.

*Vide* original painting by Prud'hon in "Part the Third—Miniatures" in this catalogue, and of which the above is a study.

- 1210 PYRENEES, VIEWS OF. A SERIES OF 16 LARGE PHOTOGRAPHS EXHIBITING THE MOST PICTURESQUE SCENERY IN THE PYRENEES. In half morocco portfolio.

- 1211 QUEROY. "The Sphinx."

ORIGINAL PAINTER'S ETCHING—PLATE DESTROYED.

- 1212 RAFFAELLO SANZIO (*born 1483, died 1520*). "Virgin of the Redemption," engraved by MARTINET.

EXQUISITE PROOF BEFORE LETTERS on INDIA and No. 68 of 75 printed.

Achille Louis Martinet, the engraver of this plate, was a member of the French Institute and a pupil of Forster. Most of his plates are after the old masters. The above is his *chef-d'œuvre*.

- 1213 RAFFAELLO. "La Vierge au Rideau," engraved by LORICHON.

INDIA PROOF of this SUPERB LINE ENGRAVING.

- 1214 RAFFAELLO. "Holy Family," engraved by GERAUT.

NEEDLE PROOF on INDIA PAPER.

- 1215 RAFFAELLO. "The Madonna of the Candelabra," engraved by PIETRO BETTELINI.

PROOF BEFORE ALL LETTERS of this admirable engraving.

"Bettelini was an eminent Italian engraver. He early received

instruction from Gandolphi and Bartolozzi, but in his later works he inclined more to the style of Raphael Morghen. He is particularly happy in his transcripts of light and elegant forms, and enters with much taste and spirit into the subject he copies. He does not aim at producing brilliant effects, but exercises his graver with care and delicacy, corresponding with the style of the original picture. He was held in high estimation by Thorwaldsen, who employed him to engrave some of his finest works."—BRYAN.

## 1216 RAFFAELO. "La Fornarina."

OPEN LETTER PROOF of this fine engraving by Gustavo Bonaini.

## 1217 RAFFAELO. "Madonna and Child with Book."

INDIA PROOF BEFORE ALL LETTERS.

## 1218 RAFFAELO. "MARC ANTONIO RAIMONDI." Portrait engraved by LEISNIER.

FINE LINE ENGRAVING.

1219 RAFFAELO. 16 *photographs from the original paintings in the Gallery of the Royal Museum, Madrid, including "La Perla," "Lo Spasimodi Sicilia," etc.* In half morocco portfolio.

## 1220 RAJON (Paul Adolphe). "Le Pitre."

ORIGINAL ETCHING. Hamerton says Rajon—"never issues careless or slovenly work." He is a painter, as well as an etcher, and has consequently a certain understanding which is of service to him, but which is wanting in one, who is only an engraver.

## 1221 RECAMEY (Felix). "Le Roman Comique."

ORIGINAL PAINTER'S ETCHING.

## 1221\* REDGRAVE (Richard, R.A., born 1804). "The Poor Teacher," engraved by WILLIAM GILLER.

## 1222 REGUIER AND BETTANNIER. COLORED ENGRAVINGS, ILLUSTRATIVE "OF PAUL AND VIRGINIA," by BERNADIN ST. PIERRE. (5)

## 1223 REMBRANDT (Paul Van Rhyn, born 1606, died 1665). "REMBRANDT and His Wife." Bartsch, 19.

"Every art has its great representative master, and the representative etcher is Rembrandt. . . . Rembrandt is what the French call a god of art. The phrase sounds a little blasphemous to English ears; but whether blasphemous or not, it describes with perfect accuracy the relation of certain famous artists towards their admirers. Rembrandt and one or two others are, in a very strict sense, the gods of connoisseurs, and the kind of homage they receive is not critical, but has the nature of worship or adoration."—HAMERTON.

- 1224 REMBRANDT. "Dr. Faustus." Bartsch, 270.
- 1225 REMBRANDT. "Le Doreur," Etched by WALTNER.  
In antique oak frame, with imitation iron work.
- 1226 REMBRANDT. "CHRIST Healing the Sick," known as the "Hundred Guilder Print."  
A FINE COPY by L. Flameng.  
"He (Flameng) produced a copy of one of Rembrandt's most difficult and complicated etchings—a copy which certainly far exceeds the most perfect photograph in accuracy, whilst at the same time it possesses as a piece of execution in etching all those technical merits for which Rembrandt himself was famous. It is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt. . . . It may be difficult to convey to the reader that full apprehension of the wonder of such a work as this. In a certain sense it may be boldly affirmed that, as a technical performance merely, such a copy as this is even more wonderful than the original plate itself."—HAMERTON.
- 1227 REMBRANDT. "Night Watch."  
Etched by Flameng and companion piece to the above.
- 1227\* REMBRANDT. "The Three Trees." Heliogravure.
- 1228 RIBOT (T.). "Une Grande Douleur."  
ORIGINAL PAINTER'S ETCHING.
- 1229 RICHOMME (Joseph Theodore, *born* 1785). "TRIUMPH OF GALATEA," after RAPHAEL, and "THETIS BEARING THE ARMOR OF ACHILLES," after GÉRARD. (2)  
BRILLIANT IMPRESSIONS of these well-known and charming prints. Richomme studied design under Regnault and engraving under Coiny. In 1806 he gained the Grand Prize at the Institute of France for the best engraving, and was later elected a member of that body. Stanley classed his plates with those of the best modern Italian engravers.
- 1230 RICHOMME. "La Vierge au Livre," after RAFFAELLO.  
FINE INDIA IMPRESSION. Framed in white and gold as a companion piece to Lot 1175, Raphael Morghen's "Madonna Del Gran Duca."
- 1231 ROSSINI (L.). *Antichità Romane. Views of Ancient Rome, comprising a series of 100 splendid full-page plates, elaborately engraved on copper.* "Elephant" folio, half calf.  
Roma, 1822-23  
VERY FINE COPY of the ORIGINAL EDITION, with superior impressions of the magnificent plates.  
With the book-plates of James Lenox and Robert Lenox-Kennedy. Each plate bears the initials "J. L." (James Lenox) in lead-pencil.

- 1232 ROULLET (Jean Louis, *born* 1645, *died* 1698). "JEAN BAPTISTE LULLY, MUSICIAN TO THE KING," after MIGNARD.

FINE IMPRESSION. Speaking of one of Roulet's plates, Spooner calls it: "One of the most admirable productions of the art for correctness of drawing, firmness and beauty of the graver, and faithful preservation of the fine expression in the original."

- 1233 ROUSSEAU (Theodore, *born* 1812, *died* 1867). "Landscape."

NINTH IMPRESSION of 100 printed.

"Theodore Rousseau has been for twenty-five years the first apostle of truth in landscape."—EDMOND ABOUT.

- 1234 RUBENS (Peter Paul, *born* 1577, *died* 1640). "Le Temps Decouvre la Verité," engraved by ALEXIS LOIR.

FINE IMPRESSION. Alexis Loir's "drawing is correct; his execution rapid and spirited, and he had the peculiar excellence of faithfully preserving in his plates the different styles of the masters after whom he had engraved."

- 1235 RUBENS. SIX PHOTOGRAPHS FROM THE ORIGINAL PAINTINGS IN THE MADRID GALLERY. In half morocco portfolio.

- 1236 SADD AND DICK. Portrait of "LORD NELSON," after KNIGHT.

- 1237 SADOUX (E.). "City Hall of Paris." Large folio.

FINE ARCHITECTURAL SUBJECT.

- 1238 SADOUX. "The Castle of Chambord." (2)

Front and rear views. Fine Etching suitable for hall decoration.

- 1239 "SALVATOR MUNDI."

EXCESSIVELY RARE, COLORED WOOD BLOCK ENGRAVING AND REMARKABLE EARLY EXAMPLE OF XYLOGRAPHY.

- 1240 SAUGRIN'S Album Magique. *With 13 plain and colored photographs.* 8vo, morocco.

- 1241 SCHEFFER (Ary, *born* 1795, *died* 1858). "CHRIST in the Garden of Olives."

SUPERB INDIA PROOF BEFORE LETTERS of this famous painting, and engraved by Adolphe Caron, who studied under Bervic.

- 1242 SCHEFFER. "Faust Watching Marguerite," engraved by ADOLPHE CARON.

INDIA PROOF and No. 26 of 50 copies.

- 1243 SCHMIDT (Geo. Frederick, *born 1712, died 1775.*) "ELIZABETH, EMPRESS OF RUSSIA," after L. TOKE, *i. e.*, TOCQUE.

MAGNIFICENT LINE ENGRAVING of the famous Empress Elizabeth in her coronation robes. This excessively rare large folio print is celebrated on account of the exquisite details of silk, satin and ermine in the robes of the Muscovite potentate, who invited the famous engraver of the above in 1757 to St. Petersburg, where he executed this triumph of the burin and several other portraits and plates with great success.

One cause of the great rarity of the print is that it was engraved privately for presentation by the Empress to members of her Court. In Heller's authority on prints considerable attention is devoted to this engraving which he styles "extremely rare."

Schmidt was a pupil of Nicholas Larmessin and—"under the able instruction of that eminent artist he acquired a skill in handling the graver, with a neatness and firmness seldom surpassed."

- 1244 SCHMIDT. "MARY JOSEPHINE, Queen of Poland."

SUPERB LINE ENGRAVING and fine impression of this VERY RARE folio portrait by the engraver to Frederick the Great.

- 1245 SCHULER (H., *of Munich.*). "The Female Bathers."

ORIGINAL WATER-COLOR in bronze frame.

- 1246 SCHUPPEN (Peter Van, the Elder, *born 1628, died 1710.*)

"LOUIS THE DAUPHIN, SON OF LOUIS THE GREAT," after FRANCIS DE TROY. Folio.

VERY FINE and engraved 1684. Van Schuppen the Elder was a pupil of Nanteuil and acquired much of the magnificent style of that master.

"His (Van Schuppen's) design is correct, and he handled the graver with great dexterity and firmness."—SPOONER.

- 1247 SCOTT (James). Portrait of "DUKE OF WELLINGTON," after LILLY.

- 1248 SCOTT (Sir Walter). A Collection of Engravings, along with duplicate pages of Illustrated Edition of the "Lay of the Last Minstrel" suitable for extra-illustrating SCOTT. (A bundle.)

- 1249 SCOTT'S MONUMENT AT EDINBURGH. Large view, engraved by DICK.

- 1250 SEDELMEYER Collection des Tableaux Modernes. Numerous etchings by GREUX, DU VIVIER, BRUNET DEBAINES, COUNTRY and others. Large 8vo, sewed.

Paris, 1877



1251 SERRE (L.). "A Window Flirtation."

SEPIA DRAWING by this distinguished artist and in oak and bronze frame.

1252 SHARP (William, *born 1749, died 1824*). "Lucretia," after "IL DOMENICHINO."

FINE EARLY IMPRESSION.

"Sharp's style is always masterly, not servilely borrowed from any of his predecessors or contemporaries, but formed by a judicious selection of the merits of all who excelled, improved by an attentive study of nature. He gave to his plates all the expression, fire and energy of his originals. The half tints and shadows of his best works are peculiarly rich, and his lines combine with the utmost freedom, a regularity and accuracy seldom attained. He was particularly distinguished for his power of imitating the various textures of the draperies."—SPOONER.

1253 SIMON (Pierre). Portrait of "LOUIS DAUPHIN DE FRANCE, FILS DE LOUIS LE GRAND," and "MARIA THERESA D' AUTRICHE." (2)

A HANDSOME PAIR of folio line engravings in ebony and gold frames. Simon is supposed to have studied under Nanteuil, whose style he adopted. His works possess the highest merit.

1254 SOMM (H.). "Une Demi-Mondaine,"

ORIGINAL WATER-COLOR in white and gold frame.

1255 SOMM. "On the Sea Shore."

ORIGINAL WATER-COLOR in white and gold frame.

1256 SPAIN, VIEWS of. A SERIES OF 70 LARGE PHOTOGRAPHS FROM NATURE, ILLUSTRATIVE OF RURAL LIFE AND SCENERY IN SPAIN, PARTICULARLY IN ANDALUSIA. Large folio, half levant morocco, morocco joints, gilt edges.

Madrid, *n. d.*

1257 SPORTING SCENES, Colored and Views.

1258 ST. AUBIN (Augustin de, *born 1720*). "LOUISE EMILIE, BARONNE DE \* \* \* ."

EXQUISITE EIGHTEENTH CENTURY line engraving representing a court beauty in coiffure of Marie Antoinette. In Louis Seize gold frame.

St. Aubin was so famous as an engraver that the Emperor of China sent him an order to engrave "a Chinese Battle" and "a Chinese Camp," which he did from Chinese drawings. Not only was he the collaborateur of Cochin in portrait engraving, the former being the artist, but he engraved many portraits from his own designs such as

the above. He executed an immense number of plates for book illustrations particularly portraits, frontispieces and fleurons. He engraved the plates in the two books, the "Orleans Gems" and the "Pellerin Medals."

- 1259 STEVENS (Alfred, *born* 1828) "Reverie."

ORIGINAL PAINTER'S ETCHING, PROOF.

- 1260 STRANGE (Sir Robert, *born* 1721, *died* 1792). "Death of CLEOPATRA," after GUIDO RENI.

FINE OLD IMPRESSION.

"Sir Robert Strange, born in the distant Orkneys in 1721, abandoned the law for engraving. As a youthful Jacobite he joined the Pretender in 1745, sharing the disaster of Culloden, and owing his safety from pursuers to a young lady dressed in the ample costume of the period, whom he afterwards married in gratitude, and they were both happy. He has a style of his own, rich, soft, and especially charming in the tints of flesh, making him a natural translator of Titian."—CHARLES SUMNER.

- 1261 STRANGE. "Angel," after GUIDO RENI.

FINE OLD IMPRESSION.

- 1262 STRANGE. "Mater Dolorosa" after GUIDO RENI.

FINE OLD IMPRESSION.

- 1263 STROTHER (David H.). "Aunt Mary."

ORIGINAL PEN AND INK SKETCH, FINISHED BY THE BRUSH. In *passee partout*.

- 1264 TANCREDE (Abraham). "Pays Inconnu."

RARE PAINTER'S ETCHING.

- 1265 TARDIEU (Nicholas Henri, *born* 1674, *died* 1749). "LOUIS ANTOINE DE PARDAILLAN DE GOUDRIN," after RIGAND.

MAGNIFICENT PORTRAIT, showing the armor of the period. Tardieu is ranked among the most eminent engravers of France. His design is correct, and by a judicious union of the point and the graver he finished his plates in a most tasteful and effective style.

- 1266 THORNLEY (G. W.). "The Derby at Epsom."

SIGNED REMARK JAPAN PROOF and COLORED.

- 1267 TITIAN, ETC.—PHOTOGRAPHS AFTER VARIOUS MASTERS. A Series of 28 Photographs, from the Original Paintings by TITIAN, RIBERA, A. CANO, JUANES, COELLO, etc. In half morocco portfolio.

- 1268 TITIAN (*born* 1477, *died* 1576). Portrait of "FRANCIS THE FIRST." Folio.

FINE NEEDLE PROOF, etched by Soumy.

- 1269 TOSCHI (P.). "Vénus et Adonis." Folio.  
BRILLIANT OPEN LETTER PROOF of this favorite subject.
- 1270 "TOWN OF PRESBURG BESIEGED BY THE TURKS."  
OLD WOOD-ENGRAVING, one of the EARLIEST KNOWN and believed to be contemporaneous with the block books.
- 1271 VALLET (M. E.). Collection de Tableaux Anciens et Modernes. *Portraits by* CHAM, FRAGONARD, *etc.*, *etched by* CHAMPOLLION. 8vo, sewed. Paris, 1884
- 1272 VANDYCK (Sir Anthony, *born* 1599, *died* 1641). Portrait of "ERASMUS."

## ORIGINAL ETCHING IN EARLY STATE.

The above and five following numbers are original etchings by the celebrated portrait painter. Vandyck was not content merely to look over engravings after his works by Bolswert, Pontius or Vostermans; he used the etching needle himself, and has left brilliant proofs of his skill in this kind of work. Hamerton says :—"He (Vandyck) is one of the great princes of the art. Vandyck's etchings have greatly increased in value of late years. At M. Séguier's sale, in 1844, they averaged from three to eight pounds each, and were thought to be very dear. At recent sales they have produced sums varying from eight to thirty pounds. It may be considered certain that as etching becomes better appreciated, the plates of Vandyck will attain still higher prices."

- 1273 VANDYCK. "JUSTUS SVTTERMANS, Pictor."  
ORIGINAL ETCHING.
- 1274 VANDYCK. "IONNES BREVDEL, Pictor."  
ORIGINAL ETCHING.
- 1275 VANDYCK. "PETRVS BREVDEL, Pictor."  
ORIGINAL ETCHING.
- 1276 VANDYCK. "JUDOCUS DE MOMPER, Pictor."  
ORIGINAL ETCHING.
- 1277 VANDYCK. "IOANNES DE WAELE, Pictor."  
ORIGINAL ETCHING.
- 1278 VANDYCK. "Madonna and Child," engraved by BURDET.  
NEEDLE PROOF ON INDIA PAPER of this BEAUTIFUL ENGRAVING.
- 1279 VASARI (G.). Portrait of "BENVENUTO CELLINI."  
FINE OPEN LETTER PROOF, engraved by Samuel Jesi.
- 1280 VELASQUEZ (Diego Rodriguez de Silva y, *born* 1594, *died* 1660). A SERIES OF 24 PHOTOGRAPHS, FROM THE ORIGINAL PAINTINGS IN THE ROYAL MUSEUM AT MADRID, COMPRISING, AMONG OTHERS, HIS "CHRIST ON THE CROSS," "SURRENDER OF BREDÁ," "THE TOPERS" (LOS BORRACHOS): "ÆSOP," ETC. In half morocco portfolio.

- 1281 VERMEULEN (Cornelius, *born* 1644). Portrait of "P. V. BERTIN."

RARE TRIAL PROOF.

The best work of Vermeulen, the famous Flemish engraver, was executed in Paris where he went when very young. The above is one of his best works. His portraits are, however, chiefly engraved after Vandyck.

- 1282 VEYRASSAT (Jules Jacques). "Supplice de Judas."

ORIGINAL ETCHING by Veyrassat, who paints in oils and water-colors, as well as etches.

- 1283 VISSCHER (Cornelius, *born about* 1610, *died* 1670). "CHARLES THE FIRST" and "WILLIAM THE SIXTH OF HOLLAND." (2)

VERY FINE PAIR of PORTRAITS in ARMOR by Visscher, who was a pupil of Peter Soutman. He adopted a style of his own—"formed by a combination of the point with the graver, in which he has hardly been equalled. His drawing is correct and his execution is clear, delicate and admirably harmonized."

- 1284 VISSCHER. "Cattle and Peasants," after BERGHEM.

- 1285 WATERLOO (Anthony, *born* 1618, *died* 1679). "La Ferme au Cour de l'Eau."

EXCEEDINGLY RARE IN THIS STATE, being printed on "Papier à la Folie." This proof was taken off the plate before the additional work of the burin in the shaded parts. Bartsch, 116.

"As an engraver, the works of Waterloo have long been the admiration of artists and connoisseurs. They are etched with great spirit and facility, in a very masterly style, and usually retouched with the graver to harmonize the lights and invigorate the shadows. They consist of landscapes from his own designs, frequently embellished with figures from sacred and profane history and mythology. He etched the whole design with equal strength, but slightly, and then finished in a bold manner those parts which he desired to be most effective."—SPOONER.

- 1286 WATERLOO. "Travellers Reposing in the Forest."

SUPERB IMPRESSION. Bartsch, No. 111.

- 1287 WATERLOO. "Landscape."

FINE IMPRESSION. Bartsch, 79.

- 1288 WHISTLER (James Abbott McNeill, *born* 1834). "Street Scene in Paris."

ORIGINAL ETCHING.

"Whistler may be fairly estimated now. He has very rare and very peculiar endowments, and may, in a certain sense, be called great—that is, so far as greatness may be understood of faculties which are

rather remarkable for keenness and originality than range. The faculties which he has are pre-eminently of the artistic order; he is essentially a painter and etcher; . . . he is never literary, but always pictorial. . . . It is unfortunate, I think, that etchings like those of Mr. Whistler and Mr. Haden should be published at such a very high price and in such a small edition."—HAMERTON.

- 1289 WILKIE (Sir David). "Guess my Name," engraved by E. D. W. SMITH; "Fighting for the Standard," by GILLER, after COOPER; "Interior of Highland Cottage," by CHARLES G. LEWIS, after JOHN F. LEWIS. (3)

- 1290 WILLE (John George, *born 1717, died 1807*). "Maternal Joys."

BRILLIANT PROOF of this FAVORITE PRINT.

"But Paris soon again became the centre of the art, which he quickened into new life by an engraver of original genius, who attracted to him pupils from all parts of Europe, so that he became the father of the great school of engravers that flourished in France, Germany and Italy about the end of the last century. This eminent master was John George Wille, who was born at Königsberg in 1717, but establishing himself in Paris, he devoted his long life of ninety-one years to the art in which he so greatly excelled. His neat and careful style was well adapted to pictures of the school of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought and more universally admired."—*The Golden Age of Engraving*.

- 1291 WILLE. "Maternal Cares."

FINE IMPRESSION.

- 1292 WILLE. "JEAN BAPTISTE MASSE."

FINE FOLIO LINE ENGRAVED PORTRAIT.

- 1293 WILLE. "MARQUIS DE MARIGNY."

HANDSOME THREE-QUARTER FOLIO PORTRAIT IN LINE.

- 1294 WILLE. "MARGUERITE ELISABETH DE LARGILLIERE."

AN EXQUISITE PORTRAIT.

- 1295 "WINDSOR CASTLE," View after ALLOM; Portraits of "SIR WALTER SCOTT" and "PRINCE LEOPOLD," INDIA PROOFS; "View of Westminster Abbey." (4)

- 1296 WOODWARD (T.) "Battle of Worcester, 1651," engraved by GILLER.





## PART THE THIRD.—MINIATURES, ETC.

PETITOT (Jean, *born 1607, died 1691*).

1297 "ANNE OF AUSTRIA."

BEAUTIFUL LITTLE MINIATURE on ivory, of the mother of Louis XIV. by the most famous of the Seventeenth Century French miniaturists. In gold frame. Oval, one inch by three-quarters of an inch.

Petitot may be considered the inventor of painting in enamel, and in conjunction with his brother-in-law, Peter Bordier, brought miniature painting to a position where it was recognized as a separate branch of the fine arts.

PETITOT.

1298 "MADAME DE MONTESPAN."

CHARMINGLY EXECUTED MINIATURE of the mistress of Louis the Great, painted on ivory and framed. Oval, one and a quarter inches by one inch.

REYNOLDS (Sir Joshua, *born 1723, died 1792*).

1299 "SARAH SIDDONS."

EXQUISITELY PAINTED IVORY MINIATURE of the great tragedienne, who is dressed in the style of Marie Antoinette, with high coiffure, etc. In contemporaneous frame. Oval, three and five-eighths inches by two and three-quarters.

Sir Joshua Reynolds was the founder of the English school:—"To the grandeur, simplicity and truth of Titian and the daring strength of

Rembrandt, he united the chasteness and delicacy of Vandyck. Delighted with the picturesque beauties of Rubens, he was the first that gave a bright and gay background to portraits."

REYNOLDS.

1300 "ELISABETH CHUDLEIGH, DUCHESS OF KINGSTON."

HANDSOME MINIATURE ON IVORY of this notorious member of the British Aristocracy. Gilt frame. Oblong, three and one-eighth inches by two and a quarter.

CHODOWIECKI (Daniel Nicholas, *born 1726, died 1801*).

1301 "WILHELMINA, SISTER OF FREDERICK THE GREAT."

CHARMING AND PIQUANT MINIATURE of the favorite sister of the Great Frederick. Ornamental gilt frame. Oval, one and three-quarter inches by one and three-eighths.

Chodowiecki was early in life a grocer's assistant at Berlin, but inheriting artistic taste, became a miniature painter. His portraits, which were remarkable for their characteristic resemblance and life-like qualities, met with a favorable reception in all quarters. It was in 1758 that he turned his attention to etching and book illustration, by which he is best known.

GREUZE (Jean Baptiste, *born 1726, died 1805*).

1302 "JEUNE FILLE."

BEAUTIFUL MINIATURE painted on ivory. In Louis Seize frame. Three inches in diameter.

Greuze's—"works are highly valued for their exquisite coloring, particularly in his carnations; and for the fine models of his heads, and countenances. His pictures are full of life and sensibility, and his heads of young girls possessing a charming innocence and sensibility that deserve the highest praise." His "Girl and Dog" sold for \$3,125 at London in 1832.

FRAGONARD (Nicholas, *born 1732, died 1807*).

1303 "LA JEUNE BERGERE."

IVORY MINIATURE in the characteristic style of this artist concern-

ing whom see lot 255 of this catalogue. Gilt frame. Oval, three and five-eighths inches by two.

ROMNEY (George, *born 1734, died 1802*).

1304 "CAROLINE MATILDA, QUEEN OF DENMARK."

BEAUTIFUL MINIATURE PORTRAIT of the sister of George the Third. Framed. Oval, three inches by two and a quarter.

ROMNEY.

1305 "LADY HAMILTON AS MARY MAGDALEN."

CAREFULLY EXECUTED IVORY MINIATURE, representing the mistress of Lord Nelson. Semi nude with blue and gold vase. Ornamental gilt frame. Three inches in diameter.

MOREAU (Jean Michel, *born 1741, died 1814*).

1306 "SOUBRETTE."

CHARMINGLY EXECUTED HEAD, with diaphanous fichu over bust. Gilt frame. Oval, two and three-eighths inches by two and a quarter.

Moreau, although a miniature painter of repute, is best known as a book illustrator by the aid of the graver. His illustrations of the works of La Fontaine, Marmontel, Voltaire, Rousseau and other French authors have never been excelled.

MOREAU.

1307 "A COURT LADY."

FINE MINIATURE PORTRAIT painted on ivory. Gold frame. Oval, one and three-eighths inches by one and a quarter.

DAVID (James Louis, *born 1748, died 1825*).

1308 "UNE DANSEUSE CÉLÈBRE."

BEAUTIFUL IVORY MINIATURE, representing a female dancer holding in her hand a colored drawing of a terpsichorean figure. Gilt frame. Size, two and five-eighths inches in diameter.



HOPPNER (John, *R.A.*, *born 1759, died 1810*).

1309 "MISS BOVER."

EXQUISITELY PAINTED OVAL MINIATURE on ivory. This gem of the collection of miniatures represents a lady in the costume of the period of King George the Third. Gilt frame. Oval, three and five-eighths inches by three.

Hoppner's style of portrait painting was founded on that of Sir Joshua Reynolds, and he "excelled in representing the female form and countenance, together with children. His coloring is natural, chaste and powerful, and his tones are generally mellow and deep; his pencilling is full and his carnations fresh and transparent."

HOPPNER.

1310 "MARIA GUNNING, COUNTESS OF COVENTRY."

DELIGHTFUL MINIATURE ON IVORY of one of the beautiful Miss Gunnings. Gilt frame. Oval, one and three-quarter inches by one and a half.

HOPPNER.

1311 "PRINCESS ELISABETH, DAUGHTER OF GEORGE THE THIRD."

EXCELLENTLY PAINTED MINIATURE on ivory. Ebony frame. Oval three inches by two and five-eighths.

HOPPNER.

1312 "PRINCESS ALICE, YOUNGEST DAUGHTER OF GEORGE THE THIRD."

CHARMING MINIATURE PORTRAIT painted on ivory. Oval, in gilt frame.

LAWRENCE (Sir Thomas, *born 1769, died 1830*).

1313 "SOPHIA LOCKHART, DAUGHTER OF SIR WALTER SCOTT."

SPIRITEDLY EXECUTED MINIATURE on ivory. Framed. Oval, three and seven-eighths inches by three and a quarter.

"There is much elegance and a good deal of vigor in the male heads of Lawrence; over most of them and over all his ladies, he sheds a soft splendor of color, which, like sunshine in dew, is as pleas-



[LOTS 1309 AND 1314. FAC-SIMILES OF BEAUTIFULLY EXECUTED MINIATURE PORTRAITS OF MARIE LOUISE ELIZABETH VIGÉE LE BRUN, PAINTED BY HERSELF, AND OF MISS BOVER, BY JOHN HOPPNER, R. A.].

ant as lustrous; the eyes of his women are all mildness and love; the force of admiration could, with Fuseli, go no further, when he swore, in German, that his eyes were the eyes of Titian."—PILKINGTON.

LE BRUN (Marie Louise Elisabeth Vigée).

1314 "PORTRAIT OF THE ARTIST."

BEAUTIFUL IVORY MINIATURE by this noted artist and most delicately finished. In gilt frame. Oval, two and three-eighths inches by one and seven-eighths.

Another portrait of Madame Le Brun will be found in "Part the Second—Prints, etc.," of this catalogue.

LE BRUN.

1315 "UN INCROYABLE."

WELL-PAINTED HEAD, in the costume of the Directory and on ivory. Gilt frame. One and three-quarter inches in diameter.

LE BRUN.

1316 "LA PRINCESSE DE SAGAN."

DELICATELY EXECUTED MINIATURE on ivory. With Marie Antoinette coiffure. Gilt frame. Oval, one and seven-eighths inches by one and five-eighths.

HAUZE (M.).

1317 "PORTRAIT OF A LADY."

CHARMING IVORY MINIATURE of a gray-haired lady, with lace cap and blue bows. Framed. Two and three-quarter inches in diameter.

RAFFAELLO SANZIO (*born 1483, died 1520*).

1318 "MADONNA AND CHILD."

IVORY MINIATURE after Raffaello, in black frame with brass mount. Oval, three inches by two and a half.

LEONARDO DA VINCI (*died 1519*).

1319 "MADONNA AND CHILD."

WELL-EXECUTED MINIATURE in ivory after Da Vinci. The Virgin holds a pear in her hand. Oblong, two and a half inches by one and seven-eighths.

TITIAN (*born 1477, died 1576*).

1320 "RECLINING VENUS."

EXQUISITE COPY IN MINIATURE of Titian's "Venus," who holds roses in one hand, with lap dog on a bed, etc. Handsome frame. Oval, three and three-quarter inches by two and seven-eighths.

FRAGONARD (Nicholas, *born 1732, died 1807*).

1321 "SUSANNAH AND THE ELDERS."

CHARMING MINIATURE PAINTING on ivory of this free subject, and treated in the best manner of Fragonard. Framed. Size, four inches by two and seven-eighths.

BOUCHER (François, *born 1704, died 1768*).

1322 "VENUS AT REST."

SUPERBLY FINISHED MINIATURE on ivory of the Goddess of Love, partly reclining, with slumbering Cupid at her side and landscape background. Gilt frame. Oblong, three and a half inches by two.

This delightful nude was painted by Boucher, who studied under François le Moine, was Court Painter and was literally overweighted with the patronage of the French king and nobility. Few painters have enjoyed in their lifetime the flattering encouragement and great reputation of Boucher. He was a perfect master of the art in his genre. Boucher idealized the beautiful, and the aristocracy of France idolized his "chef-d'œuvres."

BOUCHER.

1323 "BIRTH OF VENUS APHRODITE."

FASCINATING SUBJECT, DELICIOUSLY PAINTED by the FAMOUS BOUCHER. It represents Venus arising from the waves, which are bordered by a wooded shore. The newly-born Queen of Love is surrounded by female figures, some of whom are aiding her toilette, while other nymphs are seated at a short distance, and not far from a laurel-wreathed poet, whose inspiration is the birth of love. Cupids and doves are hovering around. In the woods, seated near a waterfall, is the salacious Pan. Apollo is driving the chariot of the sun in high heaven. This piquant masterpiece of Boucher is framed in velvet with brass mount.

LELY (Sir Peter, *Knight, born 1617, died 1680*).

1324 "NELL GWYNNE."

HALF-LENGTH OIL MINIATURE PAINTING—measuring eight and seven-eighths by seven and a half—of the celebrated mistress of King Charles the Second, and ancestress of the ducal family of St. Albans.

This beautiful portrait, which is in the original seventeenth century gold frame, shows us Nell Gwynne as rare Ben Jonson so much admired her sex—"hair loosely flowing, robes as free." "Saucy Nell" is represented with bust somewhat freely exhibited, clinging to which is white drapery, partially covered by a purple robe. She has on a necklace of pearls, and a clasp of jewels sustains her inner robe. An engraving of Nell Gwynne by Earlom, and in *passe-partout*, accompanies the picture, to which may be applied the description of another portrait of her by Lely, in Mrs. Jameson's "*Beauties of the Court of Charles II.*"—"The turn of the neck and the air of the head are full of grace and character, and the whole picture, though a little injured by time, is exquisitely painted."

It has been suggested that this is the work of art of which Peter Cunningham narrates the following in his "*Story of Nell Gwyn.*"—"When Queen Charlotte, consort of George the Third, was asked whether she recollected a famous picture of Nell Gwyn, known to have existed in Windsor Castle, and which her Majesty herself was suspected of having removed, she replied at once, 'that most assuredly since she resided at Windsor there had been no Nell Gwyn there.'"

"Sir Peter Lely's pencil"—writes Pilkington in his "*Dictionary of Painters*, edited by Allan Cunningham"—"was light and free; his coloring lovely; the air of his heads and his figures amiable and graceful; his attitudes are easy, natural and well-chosen, with an inexhaustible variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other peculiarities, are easily distinguishable from those of all other artists; and



[Lot 1323. FAC-SIMILE OF "THE BIRTH OF VENUS APHRODITE," PAINTED BY FRANÇOIS BOUCHER.]

they have proved models for imitation. He had, however, a peculiar expression in the eyes of his female figures; a tender languishment; a look of blended sweetness and drowsiness, unattempted before his time by any master, and which he certainly conceived to be graceful."

VERNET (Emile Jean Horace, *born 1789, died 1863*).

1325 "THE BATTLE OF MARENGO."

A WONDERFUL PIECE OF MINIATURE WORK on ivory, representing Napoleon Bonaparte on his white charger leading the soldiers of France to victory. This microscopical piece of painting exhibits the most marvelous fidelity, not only to the highest principles of art, but in the minutæ of the details of the battle field. The tri-color is carried triumphantly by the heroes of the Republic. The hazy smoke of cannon, the dying and wounded writhing in convulsive struggles, and the peaceful mountain landscape in the distance make this dainty little gem one of the masterpieces of Vernet's brush.

It is in a gilt frame, and the ivory upon which it is so exquisitely painted, measures only three and one-eighth inches by one and five-eighths.

"How can one judge with one word a career so long and full? At an age when so many only commence to feel their way he (Horace Vernet) was already a painter. He held the brush sixty years. Could he have held it without weaknesses? To expect it would not be loyal. Is it necessary, on the other part, to place the prophetic trumpet at the lips and proclaim Horace Vernet the national painter of France? . . . . . We have before us a man of incontestable value, an artist by right of birth, a skillful designer who has cast to the wind of publicity more than two hundred lithographs; a skillful painter whose pictures can be numbered to five hundred; an amusing story teller when he takes the pen; a man who by his labors, his activity, his travels, has lived the measure of several lives, and has influenced his country and his age. Shall we attempt to lessen him by most incomplete criticisms, or aggrandize him without moderation, by unreasonable eulogies? No! Let us bow before this triumph of skill and genius, and without seeking outside his family for comparisons, let us salute him as the last and greatest of the Vernets."—LEON LAGRANGE, "*Gazette des Beaux-Arts*."

CICERI (Bernardino, *born 1650*).

1326 "LANDSCAPES AND VIEWS."

EXQUISITE SERIES of seven beautifully painted miniatures mounted on one mat and in gold frame. Ciceri was one of the ablest scholars of Carlo Sacchi. The centre piece is a finished rural landscape with mountain and church spire in the distance. This is surrounded by six other miniatures equally delicately painted. Two of these are marines, two are landscapes, another is a lake side scene, and that at the bottom is a charming view of the Cathedral of Notre Dame from the Seine.



PRUD'HON (Peter Paul, *born 1768, died 1823*).

1327 "PORTRAIT OF ROBERT BURNS (?)"

REMARKABLY FINE STUDY, by this famous artist, who has been styled "the French Correggio," and bearing such a marked resemblance to the poet Burns, that this oil painting has been claimed to have been his portrait. It is in a gold frame. Under "Prud'hon," in "Part the Second—Prints, etc.," and number 1209, will be found an etching by Gilbert after Prud'hon of the same head. Prud'hon, the friend of Canova, after years of study in Italy and the painting of miniatures and pastel portraits, produced his picture of "Justice and Vengeance Pursuing Crime." This placed Prud'hon in the highest rank of modern artists. Napoleon had him chosen member of the Institute, decorated him with the Legion of Honor, and appointed him teacher of design to the Empress Maria Louisa. His works are "distinguished for richness of composition, elegance of design, beauty of coloring and delicacy of penciling." He painted many poetical and historical subjects—also portraits and cabinet pictures, which are as a rule only to be found in the best French collections. His "Zephyr Hovering Over the Water" sold in 1829 for 20,000 francs.

COCHIN (Charles Nicholas, *born 1688, died 1754*).

1328 "See-Saw" and "Leap-Frog." (2)

SPLENDID PAIR of well executed oblong drawings in imitation of sculptured relief, representing charming naked Cupids at play. One miniature is painted in grey, the other in chocolate red. Framed. Oblong, three and a quarter inches by two and a half.

REYNOLDS (Sir Joshua, *born 1723, died 1792*).

1329 "MRS. FRANCES SHERIDAN AS SAINT CECILIA."

PORCELAIN MINIATURE painted after the famous original of Reynolds. In brass frame. Oval, three and three-quarter inches by three.

Mrs. Sheridan, the subject of the above, was the mother of the famous Richard Brinsley Sheridan. Two of her comedies, "The Discovery" and "the Dupe," were very successful in their day. She also wrote "Sidney Biddulph," a novel, and an Eastern tale, "Nour-jahad."

1330 "GEORGE SELWYN."

FINE PAINTED PORCELAIN MINIATURE PORTRAIT of this famous wit, the story of whose life has been so graphically told by Jesse. In gilt frame. Oval, two and one eighth inches by two and five-eighths.

1331 "SIR ISAAC NEWTON."

BLACK PORCELAIN ALTO-RELIEVO head in imitation of bronze. Stamped on back "Wedgwood and Bentley." This was probably after an original of Flaxman, whom Josiah Wedgwood employed to furnish him with artistic designs. Gilt frame. Oval, two and three-quarter inches by two.



- 1332 **BONBONNIERE.** Lined with Tortoise Shell and Painted Medallion on Top and being a Miniature Portrait of "LADY HAMILTON." Size, three and one-eighth inches in diameter.
- 1333 **GOLD MOUNTED BONBONNIERE.** With Oval Medallion on Top, being a Painted Miniature of—"A Beauty of the Court of GEORGE THE THIRD." Size, two and seven-eighths inches.
- 1334 **GOLD AND TORTOISE SHELL BONBONNIERE.** With Two Elegantly Painted Miniatures Inserted on the Top and being the Portraits of Two Young Ladies. Gold Lined and Engraved on the Gold Top with Well Executed Ornamentation and the Initials—"E. A. T. G." Size, three and three-eighths inches in diameter.
- 1335 **BEAUTIFUL HAND-PAINTED CHINA BONBONNIERE.** Lined and Mounted in Silver Gilt and Beautifully Enameled Externally. On the Top is a Spirited Painting of the "Judgment of Paris," on the Sides, in Panels, are Eight Delightful Miniatures of Love Scenes from Heathen Mythology, and on the Bottom—"The Rape of Proserpine." This Superb Piece Measures three inches long, two and a half inches wide and one and a half inches deep.
- 1335\* **HAND-PAINTED CHINA BONBONNIERE.** Mounted in Silver Gilt, with Five Miniatures of Hunting Scenes in the Style of WOUWERMAN. Oval, three and a half inches by two and a half.
- 1336 **CHINA BONBONNIERE.** Silver Mounted and Hand-Painted Externally and Internally, the Top being a Charming Design in the WATTEAU Style of "The Surprise." Oval, two and a half inches by one and seven-eighths.
- 1337 **NIELLO CALIX.** Composed of Two Pieces of Carved Crystal Mounted with Enameled Silver Gilt and United by a Beautifully Enameled and Carved Figure of "ST. GEORGE and the Dragon."  
An exquisite specimen, two and three-quarter inches high, and in leather case.
- 1338 **GOLD FILIGREE PENDANT.** With Two Miniatures Inlaid in the Centre and the Bottom Terminated by a Piece of Jade.



## PART THE FOURTH.—PAINTINGS.

LEMOINE (François, *born 1688, died 1737*).

### 1339 "HERCULES AND OMPHALE."

GRAND EXAMPLE of the famous Eighteenth Century French painter Lemoine. This chef-d'œuvre depicts the spell under which Hercules had fallen through love for the Queen of Lydia. The Farnese group at Naples represents this subject from the ancient sculptor's chisel, but it was left for Lemoine to do justice to it by the brush a century and a half ago. His powerful conception shows us the great Hercules—who successfully accomplished the "Twelve Labors"—as the doting slave of a lovely woman. It was later that he succeeded in his "Thirteenth Labor." Here, the wife of Tmolus is loosely garbed in lion's skin and holds beneath her right arm the club of the hero, while Hercules has more or less thrown around him her flowered silk robe which is held up across his sinewy breast by a blue silken ribbon. He is her absolute slave and has degenerated into a creature of effeminacy. Both of his hands grasp the emblems of bondage. In one is the spindle and in the other the distaff, which Omphale also loosely holds in token of mastery. With a sensual leer on his ruddy face he looks into the eyes of the golden-haired siren. And the God of Love lolls indolently, yet triumphantly, close to the knee of the slayer of the Nemean lion.

The prodigies and amours of Hercules were always favorite subjects of Lemoine. When he was admitted a member of the Academy of Paris, he painted on that occasion his picture of "Hercules and Cacus." After Lemoine had distinguished himself by the elegance of his grouping and the beauty and freshness of his coloring on the cupola of the chapel of the Virgin in St. Sulpice, Louis the Fifteenth appointed him to paint the ceiling of the grand salon at Versailles. Here he represented "the Apotheosis of Hercules," one immense fresco deemed the largest in Europe, being 64 feet by 54. The nine compartments of that world-celebrated work occupied him four years. Lemoine came to his end through a curious monomania.

Notwithstanding the highest honors had been quite recently bestowed upon him by Louis Quinze, the distinguished painter believed that the officers of justice were in search of him to convey him to prison. One day while being called upon by an old patron—"he imagined the day of his doom had come and seizing a sword, stabbed himself in several places and fell dead as his friend entered the apartment."

1340 IL DOMENICHINO, I. E., DOMENICO ZAMPIERI  
(*born 1581, died 1641*).

"MARTYRDOM OF ST. SEBASTIAN."

GRAND EXAMPLE OF THIS OLD MASTER. In ebony and gold frame—inside measurement 27 inches by 21. There can be no question of the marvelous power of Il Domenichino shown in this glorious work of art. It speaks for itself. The composition is of the master's best. The upraised face and the beautiful eyes turned heavenwards are full of expression. The anatomy of the partially nude body, and of the hands and arms tied above the head exhibit the great power of Il Domenichino. The wooded landscape in the background and two armored figures on white steeds prove in their way not one of the least of the master's peculiar excellencies. Like Domenichino's "Martyrdom of St. Agnes," the whole design of the painting is extremely correct without anything of mannerism. The head of the saint has an expression of grief mixed with hope that is wonderfully noble. This work of Il Domenichino proves the highest genius.

"If the productions of an artist must always be the best evidence of his having or wanting genius, the compositions of Domenichino must ever afford sufficient proofs in his favor. As to correctness of design, expression of the passions, and simplicity and variety in the airs of his heads, he is allowed to be little inferior to Raffaele. . . . There is undoubtedly in the works of this eminent master what will always claim applause, what will forever maintain his reputation, and place him among the number of the most excellent in the art of painting. . . . It is admitted even by the severest of his critics that the 'Cure of the Demoniac Boy,' among the frescoes at Grotto Ferrata, manifests a sublimity of conception little if at all inferior to Raffaele." —PILKINGTON.

1341 VELASQUEZ DE SILVA (Don Diego, *born 1594, died 1660*).

"POPE INNOCENT THE TENTH."

MAGNIFICENT EXAMPLE OF THE BRUSH OF THE GREAT VELASQUEZ and a replica of his celebrated painting of Gian Battista Pamfilj, who was elected Pope in the year 1644 upon the death of Urban the Eighth. It represents the Supreme Pontiff seated in his chair of state and is life size. Velasquez painted his portrait of Innocent the Tenth in 1648. He was sent in that year by King Philip the Fourth of Spain upon a



[LOT 1341. FAC-SIMILE OF PORTRAIT OF POPE INNOCENT THE TENTH, BY VELASQUEZ.]

special mission to the Pope and was directed at the same time to purchase statues and pictures for the royal collection. We are informed by Pilkington that:—"On his arrival at Rome, he received many marks of distinction from Innocent, who sat to him for his picture and gave him a magnificent medal of gold."

Lanzi says Velasquez—"renewed in this portrait (of Innocent X. the wonders which are recounted of Leo X. by Raffaele and Paul III. by Titian; for this picture so entirely deceived the eye as to be taken for the Pope himself."

Pope Innocent the Tenth, who was born in 1572 and died in 1655, was a member of the Roman patrician family of the Pamfili. Although advanced in years when elevated to the See of St. Peter, he showed himself a man of great resolution. He helped with every means in his power the war of the Republic of Venice against the Turks, firmly withstood European interference in his quarrel with the Duke of Parma about the Bishop of Castro, and condemned in his bull "*Cum Occasione*" the doctrines of Corneille Jansenius, which distracted the Roman Catholic church during the seventeenth century.

But few paintings of Velasquez are to be found in America. His finest works are preserved at Madrid, and show that with the exception of Murillo he ranks as the greatest Spanish painter. It has been truly written that:—

"His portraits are for force, penetration, directness and severity of truth, of almost unrivalled merit; his historical pictures are also of rare value; his landscape effects are full of air and light; and his treatment of religious subjects only fails in defect of that deeper spirituality, the expression of which has been in its fulness attained by none save a few of the earlier Italians."

Accompanying this wonderful masterpiece of portrait painting and in *passe-partout* is an etching of the original, a copy of which is here reproduced.

### GUIDO RENI (*born 1575, died 1642*).

#### 1342 "HERCULES VANQUISHING ANTÆUS."

This oil painting, which is attributed to Guido Reni, came from and is marked on the back as from—"Hamilton Palace—No. 359." It is in the original gold frame.

The subject of the painting gave Guido splendid opportunities for displaying his knowledge of anatomy. At first sight the picture appears to be one simply of two gladiators wrestling. It is, however, a magnificent conception of the victory of Hercules, the offspring of Jupiter by Alomene, the wife of Amphytrion, over Antæus, who was the son of Neptune (Poseidon) and Earth (Ge). This mighty Libyan giant and wrestler was possessed of strength so invincible that so long as he remained in contact with his mother Earth, not even Hercules could overthrow him. But the hero discovered the source of his rival's strength, and lifting Antæus from the earth crushed him in mid-air.

LE BARBIER (Jean Jacques Francois, *born 1738, died 1826*).

1343 "THE INFANT BACHUS."

ADMIRABLE PAINTING by this eminent artist, and which is in its original gold frame of the First Empire.

Le Barbier studied art under Pierre, the first painter to the King. He then went to Switzerland to make designs for Zurlauben's "*Tableaux Topographiques de la Suisse*," and there became the intimate friend of Gessner. On his return to France, after visiting Rome for improvement, where he had made many designs from the most celebrated works of art, he distributed them among the different schools of painting. By this means he is said to have prepared the way for the revolution in the French school commenced by Vien and completed by David. He practiced the fine arts for many years with reputation; was a member of the old Academy of Painting and also of the Institute. He wrote several works on art which possess considerable merit.

ZURBARAN (Francisco, *born 1596, died 1662*).

1344 "SAN BENITO."

THIS GRAND PAINTING, which has been attributed to Zurbaran, bears every mark of his brush. If not by him it is certainly by one of the ablest of his school, for it is fully equal to the majority of the paintings attributed to Zurbaran in the Spanish Museum at the Louvre, where there is a room chiefly devoted to his works and credited, according to the official Louvre catalogue, as being from his pencil. Even authorities have asserted that many of these are very indifferent, and doubtless by some other artist. This work of art can be, however, safely credited to this Spanish master.

Stirling places Zurbaran in the first rank of the Spanish school, and as equal to Velasquez in coloring, although not in other respects. That able writer commends him as—"The peculiar painter of monks, as Raffaele is of Madonnas and Ribera of martyrdoms."

Zurbaran in this picture exhibits the founder of Western monachism seated. With one hand San Benito points to an open volume, probably his "*Regula Monachorum*," *i. e.*, "*Regulations of St. Benedict*," and with the other rests upon a staff. The head of St. Benedict is a grand study, full of dignity, yet imbued with that religious fervor that made him, when even young, betake himself to the deep solitudes where the murmurs of a world given up to temporal selfishness would be inaudible. It was alone in the rocky wilderness that he was able to wrestle with his own nature, until he had conquered it and laid it as a sacrifice upon the altar of religion and philosophy.

SCHOOL OF RAFFAELLO SANZIO.

1345 "MADONNA AND CHILD."

A SUBLIME PAINTING and in an octagon Florentine frame. This most familiar subject of the painters of medievalism and the Renais-

sance is divinely interpreted by the artist, who, although of the school of Raffaello, seems to have thrown into his inspiration the spirit of the Spanish school of Murillo. The Holy Mother, seated and clad in blue and red robes, holds the Infant Savior clasped to her breast. One hand grasps his with a white cloth and the other holds a pear, towards which the Holy Child extends one hand, although the other is firmly closed upon another pear. The painting is known as the "Virgin of the Pear."

MIGNARD (Pierre, *born 1610, died 1695*).

1346 "MADONNA, INFANT CHRIST and ST. JOHN THE BAPTIST."

Pierre Mignard, in this beautiful painting, has habited the Blessed Virgin in blue and red. Her head is gracefully poised on one side. The Infant Jesus is seated on her lap, and one of his feet is fondled by St. John, who, like the Savior, is represented as a child. A landscape with castle makes up the background.

Mignard, better known as "the Roman," obtained that title through his careful study and wonderful power in carrying out the spirit of Annibale Caracci and Raffaello Sanzio in subjects of a sacred character. When at Rome, says Spooner—"His pictures of the Virgin and other holy subjects, designed and executed in the graceful style of Raffaello, were greatly admired. He acquired a distinguished reputation in that city and found abundant employment. He also distinguished himself as a portrait painter, and was patronized by Pope Urban VIII., Alexander VII. and many of the nobility. He executed some works for the churches, the principal of which is a picture of 'The Trinity' in San Carlo, and 'A Holy Family' in Santa Maria in Campitelli. He was invited back to Paris by Louis XIV., and on his way, passing through Tuscany, Modena and Parma, he was honored by the princes of those cities, whose portraits he painted. Louis sat to him ten times for his portrait, and had such respect for his talents that he ennobled him, and, after the death of Le Brun, appointed him his principal painter and director of the manufactories. Mignard was chosen a member of the Academy, and was successively professor, rector, director and chancellor of that institution."

1347 "ANNE PALATINE, PRINCESS DE CONDE."

The above and three following were painted by the same artist, and are supposed to represent the "Four Seasons."

1348 "MDLLE. DE CHATEAU-THIERRY, PRINCESS DE MONTBAZON."

1349 "N. DE LEVIS DE VENTADOUR, PRINCESSE DE ROHAN SOUBISE."

1350 "FRANCOISE MARIE DE BOURBON, DUCHESSE D'ORLEANS."

ROMNEY (George, *born 1734, died 1802*).

1351 "ST. MARY MAGDALENE, WITH VASE OF OINTMENT."

This is one of the paintings by this famous artist which—"display great fertility of invention with sweetness and delicacy of sentiment." It was doubtless one of the many studies Romney made of the notorious Lady Hamilton. So great was his reputation as a portrait painter that in one year alone Romney executed orders to the amount of nearly twenty thousand dollars, a great sum of money for an artist in his day.

ROMNEY,

1352 "ST. AGNES."

MOST DESIRABLE and representing the martyred St. Agnes holding the typical lamb within her arms. Tintoretto and Il Domenichino both painted episodes in the history of this Saint.

ROMNEY.

1353 "THE ARCHANGEL RAPHAEL."

SCHOOL OF HORACE VERNET.

1354 "LANDING AT DUNKIRK."

INNOCENTI.

1355 "THE FLIRTATION."

The above and following number are admirable examples of this Italian artist, whose brush delighted in depicting rural happiness.

INNOCENTI.

1356 "A TA SANTÉ,"

CLAUDE (S.).

1357 "STILL LIFE."

GRAY (Henry Peters, *born 1819, died 1877*.)

1358 "JESSICA, OR THE PRIDE OF THE RIALTO."

Fanny Davenport sat as a model for this fine picture by the National Academician Gray. He painted it to order for five hundred dollars—the tenth part of the amount paid, viz., \$5,000, for his "Wages of War," which was brought at that price, and presented to the New York Metropolitan Museum. Shakespeare's heroine, or rather Miss Davenport, is depicted in profile. Her costume is that of a Venetian maiden of her epoch, but slightly more Oriental. Jessica holds in one hand the keys of the home and hearth of the "Merchant of Venice."

"Henry Peters Gray began the study of art under Huntington in



1839, and went to Europe a year later, spending some time in Rome and Venice. He painted portraits and genre pictures in New York, from 1843 to '46, when he made his second voyage to Europe, there producing several of his most characteristic works. . . . He was made full member of the National Academy in 1842, and held the office of President, succeeding Huntington, from 1869 to 1871, when he went to Florence, remaining until 1874. He devoted himself principally to portrait painting during the later years of his life."—CLEMENT AND HUTTON.

DREUX (Alfred de).

1359 "THE COMBAT."

CURRAN (C. C.).

1360 "THE CIGARETTE SMOKER."

BREVOORT (J. R.).

1361 "NOVEMBER EVENING."

GREATOREX (H. H.).

1362 "VASE OF FLOWERS."

HANDSOME WATER COLOR of this popular artist.





## PART THE FIFTH.—PORCELAIN.

- 1363 CUP AND SAUCER, Chinese Porcelain. Blue Decoration, Gilt Edge.
- 1364 TEAPOT, Chinese Porcelain. Blue and White Decoration, Nankin Ware.
- 1365 VASE, Chinese Porcelain. Green and Yellow Splash Glaze. (Damaged.)
- 1366 CUP AND SAUCER, European. Floral Decoration.
- 1367 INCENSE BOX, Pewter. Chinese Cloisonne Enamel Top.
- 1368 PLATE, Japanese Porcelain. Blue and White Design.
- 1369 PLATE. Chinese Style Decoration.
- 1370 SMALL JAR, Chinese Porcelain. "POUDRE BLEU," Gold Decoration.
- 1371 SECTIONAL BOX, Chinese Porcelain. Blue Shark Skin Design, Medallion on Cover of Figures on White Ground.
- 1372 SMALL PITCHER, Chinese Porcelain. Decoration of Landscape and Figures, with Cover.
- 1373 TWO DISHES, Japanese Porcelain. Floral Decoration in Blue, Red and Gold. Imari Ware.
- 1374 CUP AND SAUCER, Dresden Porcelain. King's Blue and Gold Decoration, Cup with Medallion, Landscape and Birds.

- 1375 VASE, Japanese Porcelain. Kishu Ware.
- 1376 BOWL WITH COVER, Japanese Porcelain. Blue Decoration of Seals, Inscriptions, etc.
- 1377 TWO PLATES, Japanese Porcelain. Blue Dragon Decoration, Emblematic Mark.
- 1378 WATER BOTTLE, Chinese Porcelain. Nankin Blue Decoration.
- 1379 TEAPOT AND CREAMER, Dresden Porcelain. Decoration of Birds and Flowers in Red on White Ground.
- 1380 THREE PLATES, Japanese Porcelain. Dragon Decoration in Blue, Triple Seal Mark.
- 1381 SMALL VASE, Chinese Porcelain. Blue Glaze (as is).
- 1382 TILE, French Faience. Chinese Enamel Design.
- 1383 TILE, Indian Faience. Warrior on Horse.
- 1384 BOTTLE, Chinese Pottery. Gray and Brown Splash Glaze.
- 1385 VASE, Antique Etruscan Border Design, with Figures. (One handle broken.)
- 1386 VASE, Antique. Etruscan Figure Design.
- 1387 VASE, Dresden Porcelain. Rococo Medallion with Flowers and Raised Blossom Decoration.
- 1388 DISH. Blue and White Decoration.
- 1389 BOTTLE, English Faience. Doulton Ware.
- 1390 JARDINIERE with Handles, Crown Derby Porcelain. Lion Feet.
- 1391 JARDINIERE. Another Example.
- 1392 BOHEMIAN GLASS FLAGON, Enamelled Moorish Design. Monogram "D. R. M."
- 1393 WINE GOBLET, Blue Bohemian Glass. Gold Decorated Border.
- 1394 TEAPOT, Exact Copy of the "Elder Brewster Teapot" Brought over in the "May Flower," A. D. 1620. From Ceramic Collection of Gov. Lyon, 1871 (inscription on under side).

- 1395 DRESDEN FIGURE, Man and Child (as is).
- 1396 WALL VASE, Chinese Porcelain, Celadon Crackle. Landscape Medallion.
- 1397 BOTTLE, Square Shape and Japanese Porcelain. Red and Green Floral Decorations Imari Ware.
- 1398 VASE, Cylindric Form, Chinese Porcelain. Design of Dog Foo, Sacred Bird, Palm Trees, etc., in Blue and White Ground. Height, 17 inches.
- 1399 PITCHER, Chinese Porcelain. Blue and White Decoration.
- 1400 BOWL, Chinese Porcelain. Border Decoration in Blue and White, with Bamboo and Birds.
- 1401 BOWL, Chinese Porcelain. Scolloped Form, with Nine Immortals in Blue on White Ground. SIX MARKS—MING.
- 1402 VASE, Chinese Porcelain. Palm Leaf Border Round Neck and Vase, Body Decoration of Birds and Flowers. SIX MARKS—YUNG-CHING.
- 1403 VASE, Cylindrical Form, Chinese Porcelain. Landscape Design. FAMILLE VERTE. KANG-HE.
- 1404 TEAPOT, Chinese Porcelain. Figure Decoration.
- 1405 PLATE, Chinese Porcelain. Red and Green Conventional Design.
- 1406 THREE PLATES, Japanese Porcelain. Blue Dragon Decoration, Seal Mark.
- 1407 SNUFF BOTTLE, in Form of Ear of Corn. Yellow Glaze.
- 1408 THREE SNUFF BOTTLES, Mustard Yellow Crackle.
- 1409 SNUFF BOTTLE. Like the Preceding.
- 1410 SNUFF BOTTLE. Like the Preceding.
- 1411 SMALL JAR, Chinese Porcelain. Decorated, Reticulated Base.
- 1412 CUP AND SAUCER, Chinese Porcelain. Medallion Design, Metallic Brown Glaze.
- 1413 TWO SMALL CUPS AND SAUCERS, Chinese Porcelain. Figure Decoration.

- 1414 SMALL CUP, Gourd Shape. Red Glaze, Flowering Plant in Relief.
- 1415 SACRIFICIAL CUP, Chinese Porcelain. Outer Surface Coral Red with Gold Decoration.
- 1416 SMALL VASE, Cylindrical Form, Chinese Porcelain. Palm Leaf Pattern with Gray Stems and Pink Flowers.
- 1417 SMALL GOURD SHAPE VASE, Chinese Porcelain. Pink Soufflé.
- 1418 VASE, Chinese Faience. Green Glazed, Engraved Design.
- 1419 CRICKET CAGE, Japanese Porcelain. Square Shape, with High Reticulated Cover. White Glaze, Blue Decorated Base.
- 1420 BOWL, Japanese Faience. Geometrical and Floral Design. Satsuma Decoration.
- 1421 DISH, Chinese Porcelain. With Figure Decoration, Fine Execution, Blue Ring Mark.
- 1422 VASE, Chinese Porcelain. With Sprinkler, Blue and White Decoration.
- 1423 BOTTLE, Japanese Faience. Brown Glaze.
- 1424 LOW BEAKER, Chinese Porcelain. Blue Landscape Decoration on Crackle Ground.
- 1425 PLATE, Chinese Porcelain. Blue and White Conventional Design.
- 1426 VASE, Chinese Porcelain. Floral Design in Bold Relief.
- 1427 VASE, Cylindrical Shape. Landscape and Figure. "FAMILLE VERTE," KANG-HE. Height 18 inches.
- 1428 COVERED JAR, Melon Shape. Blue and White Design. Chinese Porcelain. Height, 14 inches.
- 1429 SMALL CUP, Kaga Ware.
- 1430 BOTTLE, Chinese Porcelain. Design of Blue Dragon in Clouds.
- 1431 BOTTLE, Chinese Porcelain. Six marks.

- 1432 PLATE, Chinese Porcelain. Blue and White Decoration. Scolloped Edge. SIX MARKS, MING.
- 1433 TWO SAUCERS, Japanese Porcelain. Decorated.
- 1434 TWO SMALL CUPS AND SAUCERS, Japanese Porcelain. Red and Gold Lizard Design on White Ground.
- 1435 SAUCER, Chinese Porcelain. "FAMILLE ROSE," with Figure and Border Decoration.
- 1436 COVERED CUP AND SAUCER with Reticulated Vase. Dresden Porcelain. Figure Decoration in Panels.
- 1437 PLATE, Chinese Porcelain. Floral Decoration. YUNG-CHING.
- 1438 PLATE, Chinese Porcelain. Floral Design.
- 1439 CHINESE SMALL BOTTLE VASE. Blue Decoration on Gray Crackle Ground.
- 1440 SMALL VASE. Yellow Crackle Glaze.
- 1441 SMALL VASE, Chinese Porcelain. Mirror Black Glaze.
- 1442 SMALL VASE, Chinese Porcelain. Octagonal Shape. Blue and White Decoration. KANG-HE. Teak-wood Stand.
- 1443 VASE, Chinese Porcelain. Blue and White Design.
- 1444 BEAKER. Figure and Floral Decoration on White Ground. Height, 16 inches.
- 1445 PILGRIM BOTTLE, Chinese Porcelain. Flowers and Butterflies in White Medallions.
- 1446 PLAQUE, Chinese Porcelain. Nankin Blue and White Decoration.
- 1447 PLATE, Japanese Porcelain. Imari Ware.
- 1448 PLATE, Chinese Porcelain. Scolloped Edge. Blue and Red Landscape Decoration.
- 1449 BOWL, Chinese Porcelain. Decoration of Dragons and Sacred Birds. Seal Mark. KEEN-LUNG. (Damaged.)
- 1450 BOWL, Chinese Porcelain. Red and Green Floral Design on White Ground. SIX MARKS—MING.

- 1451 DISH, Chinese Porcelain. Red Crackle. Dragon and Sacred Bird Decoration.
- 1452 BOWL, Japanese Faience. Green Border and Floral Design. Kioto Ware.
- 1453 THREE SMALL CUPS AND SAUCERS, Chinese Porcelain. Landscape and Figure Decoration.
- 1454 SMALL CUP, Chinese Mandarin Porcelain. Gold Medallion Decoration.
- 1455 CUP, Chinese Porcelain. European Heraldic Decoration.
- 1456 TALL CUP, with Raised Cherry Blossom Design.
- 1457 CUP, Chinese Porcelain. Landscape Decoration.
- 1458 PLAQUE, Chinese Porcelain. Floral Design with Bird. "FAMILLE VERTE."
- 1459 PLATE, Chinese Porcelain. Blue and White Design, Metallic Glaze.
- 1460 SMALL VASE, Chinese Porcelain. Gray Crackle Glaze.
- 1461 TEAPOT, Form of Fruit, Chinese Porcelain, Robin's Egg. Blue Glaze.
- 1462 RAISED CUP, WITH HANDLE, Japanese Porcelain. Blue and White. Floral Design.
- 1463 BOWL, Japanese Porcelain. KAGA Ware.
- 1464 INCENSE BURNER, Antique Japanese Cloisonné. Enamel.
- 1465 PERSIAN SILVER BRONZE VASE, Figure, Flower and Animal Decoration in Low Relief.
- 1466 JAPANESE BRONZE Figures of Priest and Attendants. Elaborate Carved Teak-wood Stands.
- 1467 CARVED TEAK WOOD STAND.
- 1468 LARGE WRITING BOX, Japanese. Carved Teak Wood with Ivory and Pearl Inlay.
- 1469 PLATE, Chinese Porcelain. Red and Gold Decoration.
- 1470 PLATE, Japanese Porcelain. European Design. Biblical Subject.

- 1471 CUP AND SAUCER, Chinese Porcelain. India Ink and Gold Decoration. European Design.
- 1472 CUP, Chinese Porcelain, with Image Inside. Exterior "FAMILLE ROSE."
- 1473 TWO SMALL CUPS AND SAUCERS, Chinese Porcelain. Figure Decoration.
- 1474 SMALL CUP AND SAUCER, Chinese Porcelain. Design of Flowers and Birds. Egg Shell Texture.
- 1475 CUP AND SAUCER, Chinese Porcelain. Bird and Flower Decoration.
- 1476 BOWL, Chinese Porcelain. Dragon Decoration in Green on White Ground. SIX MARKS—MING.
- 1478 SMALL VASE, Chinese Porcelain. Blue Decoration, with White Engraved Dog Foo.
- 1479 SMALL VASE, Chinese Porcelain. Robin's Egg Blue Glaze.
- 1480 VASE, Obelisk Form, with Base. Raised Fruit Decoration in Bold Relief on White Ground.
- 1481 VASE, Ovoid Shape, Chinese Porcelain. Green and Red Conventional Design on White Ground.
- 1482 VASE, Cylindrical Shape, Chinese Porcelain. Head Handles, White Glaze.
- 1483 VASE, Ovoid Shape, Small Neck, Chinese Porcelain. Design of Objects, etc., on White Ground, "FAMILLE VERTE," KANG-HE.
- 1484 VASE, Square Form, Celadon Crackle. Seal Mark.
- 1485 BOWL, Chinese Porcelain. Blue Decoration, Emblematic Design, Interior Figure Decoration.
- 1486 BOWL, Chinese Porcelain. Exterior Decoration Form of Flower Petals in Pale Green and Rose. Seal Mark, KEEN-LUNG.
- 1487 BOWL, Chinese Porcelain. Landscape Decoration, Figures, etc. (Mended.)
- 1488 BOWL, Chinese Porcelain. Decoration of Figures, etc.



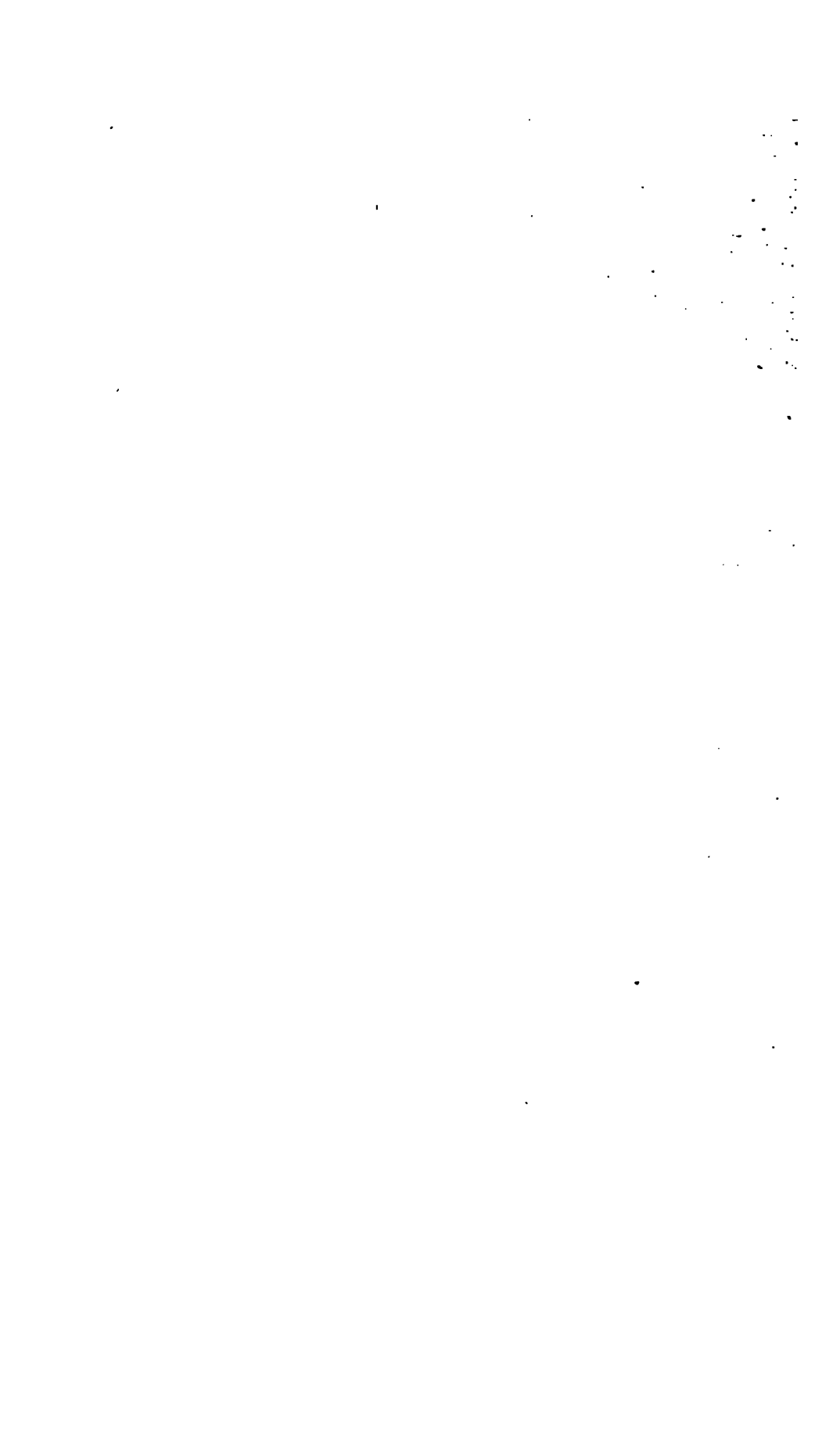
- 1489 BOWL, Chinese Porcelain. Grains of Rice, with Deep Blue Border Decoration of Bats, etc.
- 1490 PLATE, Chinese Egg Shell Porcelain. Design of Fan with Bird on Geometrical Ground, with Flowers, etc. YUNG-CHING. (Edge broken.)
- 1491 PLATE, Chinese Porcelain. With Three Borders, Centre Medallion, with Figures and Objects, etc., on White Ground.
- 1492 PLATE, Chinese Egg Shell Porcelain. Landscape Design, Geometrical Border, with Conventional Gold Dragons.
- 1493 PLATE, Chinese Porcelain. Chrysanthemum Decoration on White Ground.
- 1494 PLATE, Chinese Porcelain. Blue Chrysanthemum Decoration, Red and Gold Border.
- 1495 PLATE, Chinese Porcelain. Floral Decoration.
- 1496 PLATE, Chinese Porcelain. Floral Decoration. "FAMILLE ROSE." (Mended.)
- 1497 PLATE, Chinese Egg Shell Porcelain. Rose Back, Landscape, with Boats and Figures.
- 1498 COVERED BOWL, Chinese Porcelain. Floral Design, with Grains of Rice, Deal Mark. KEEN-LUNG.
- 1499 COVERED BOWL, WITH SAUCER, Chinese Porcelain. Richly Decorated. "FAMILLE ROSE" Egg Shell Texture, Six Marks. YUNG-CHING.
- 1500 DISH, Chinese Porcelain. Camelia Green Glaze.
- 1501 COVERED BOWL AND SAUCER, Chinese Porcelain. Blue Landscape Decoration.
- 1502 CUP AND SAUCER, Chinese Mandarin Porcelain. Figure Decoration.
- 1503 CUP AND SAUCER, Chinese Porcelain. Floral Decoration, Egg Shell Texture.
- 1504 CUP, Chinese Porcelain, Egg Shell Texture. White Medallions, Floral Design on Rose Ground.
- 1505 CUP AND SAUCER. Scalloped Form, Blossom Design.

- 1506 SMALL CUP, Chinese Porcelain. White Medallion and Gold Decoration.
- 1507 PLAQUE, Japanese Faience. Figure Decoration in Squares. Kioto Ware. Diameter, 16 inches.
- 1508 TABLET, Square Shape, Chinese Porcelain. Landscape and Figures in Blue and White.
- 1509 VASE, Double Gourd Shape, Chinese Porcelain. Lower part Floral Design on Yellow Ground; upper part Blue and White Decoration.
- 1510 VASE, Chinese Porcelain. Stone Blue Crackle Ware.
- 1511 BOTTLE, Chinese Porcelain. Purple Splash Glaze.
- 1512 SMALL VASE, Chinese Porcelain. Celadon Crackle.
- 1513 VASE, Gourd Shape, Chinese Porcelain. Floral Design on Black Ground.
- 1514 VASE. Cylindrical Shape, Gray Crackle, Blossom Handles.
- 1515 VASE, Chinese Porcelain. Indian Design, Conventional Flowers, in Red Glaze on Green Ground, Indian Silver Mounting.
- 1516 COVERED JAR, Chinese Porcelain. Figure Design. "KANG-HE." Height, 13 inches.
- 1517 VASE, Chinese Porcelain. Raised Objects in Bold Relief on White Ground. Height, 16 inches.
- 1518 BOTTLE, Chinese Porcelain. Ovoid Body, Long Ribbed Neck, Turquoise Glaze. Height, 15 inches.
- 1519 VASE, Square Shape, Chinese Porcelain. Stone Blue Glaze. Height 11 inches.
- 1520 BOTTLE, Chinese Porcelain. Blue and White Decoration. Height, 16 inches.
- 1521 BEAKER, Chinese Porcelain. Landscape with Figures. "FAMILLE VERTE," KANG-HE. Height, 17 inches.
- 1522 VASE, Chinese Porcelain. Blue and White Decoration. Height, 18 inches.
- 1523 VASE, Ovoid Shape, Japanese Pottery. Dark Purple Splash Glaze.

- 1524 BOTTLE, Chinese Porcelain. Bright Red Glaze.
- 1525 JAR, Chinese Porcelain. Blue and White Decoration, Trees, etc. Height, 9 inches.
- 1526 BOTTLE, Chinese Porcelain. Conventional Dark Blue Design on Pale Blue Ground.
- 1527 VASE, Chinese Porcelain. Grape Vine Design in Blue, with Animal Decoration in Red. Height, 20 inches.
- 1528 VASE, Chinese Porcelain. Celadon Glaze.
- 1529 VASE, Square Shape, Chinese Porcelain. Landscape and Figure Design. YUNG-CHING. Height, 15 inches.
- 1530 BEAKER, Chinese Porcelain. Blue and White Medallion Design on Diaper Pattern Ground, KANG-HE. Height, 18 inches.
- 1531 VASE, Chinese Porcelain. Unique Splash Glaze, Indented Shape. Height, 20 inches.
- 1532 VASE, Cylindrical Form, Chinese Porcelain. Decoration of Figures in Red on White Ground. KANG-HE. Height, 18 inches.
- 1533 TALL VASE, Japanese Porcelain. Spreading Neck, Rich Imari Decoration. Height, 22 inches.
- 1534 BOTTLE, Chinese Porcelain. Dragon Decoration in Blue and Brown Glaze on White Ground. Height, 16 inches.
- 1535 BOTTLE, Chinese Porcelain. Companion to Preceding.
- 1536 VASE, Chinese Porcelain. Hexagonal Shape, Purple Splash Glaze. Height, 14 inches.
- 1537 VASE, Chinese Porcelain. Landscape Medallions, Body of Vase Imitation Onyx with Dispersed Butterfly Decoration, YUNG-CHING. Height, 16 inches.
- 1538 LARGE COVERED JAR, Chinese Porcelain. Rich Decoration with Blue Conventional Dragons, YUNG-CHING. Height, 20 inches.
- 1539 BOTTLE-SHAPED VASE, Chinese Porcelain. Floral Design and Birds on White Ground, YUNG-CHING Period. Height, 14½ inches.

- 1540 COVERED JAR, Chinese Porcelain. Conventional Blue Design. Height, 13 inches.
- 1541 BOTTLE, Chinese Porcelain. Splash Glaze. Height, 17 inches.
- 1542 VASE, Chinese Porcelain. Balister Shape, Decoration of Figures, Landscape, Etc., YUNG-CHING. Height, 15 inches.
- 1543 VASE, Chinese Porcelain. Flower and Figure Decoration in colors on White Ground, Border in Green and Black Glaze. Height, 24 inches.
- 1544 VASE, Chinese Porcelain. Rich Design of Sacred Bird, Stork, Mandarin Ducks and Flowers, Etc., on White Ground, YUNG-CHING. Height, 18 inches.
- 1545 COVERED JAR, Chinese Porcelain. Deep Blue Figure Decoration, KANG-HE. Height, 17 inches.
- 1546 LARGE VASE, Chinese Porcelain. Ovoid Shape, Spreading Neck, Landscape and Figure Decoration. Height, 25 inches.
- 1547 LARGE BOTTLE VASE, Chinese Porcelain. Raised Ornamentation of Dog Foo in Russet Glaze on Dull Opaque Blue Ground, 18th Century.





the 1990s, the number of people in the world who are undernourished has increased from 600 million to 800 million. The number of people who are malnourished has increased from 1.2 billion to 1.5 billion. The number of people who are obese has increased from 100 million to 300 million.

The World Bank has estimated that the cost of malnutrition to the world economy is \$100 billion per year. The cost of obesity to the world economy is \$100 billion per year. The cost of undernutrition to the world economy is \$100 billion per year. The cost of malnutrition to the world economy is \$100 billion per year. The cost of obesity to the world economy is \$100 billion per year. The cost of undernutrition to the world economy is \$100 billion per year.

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